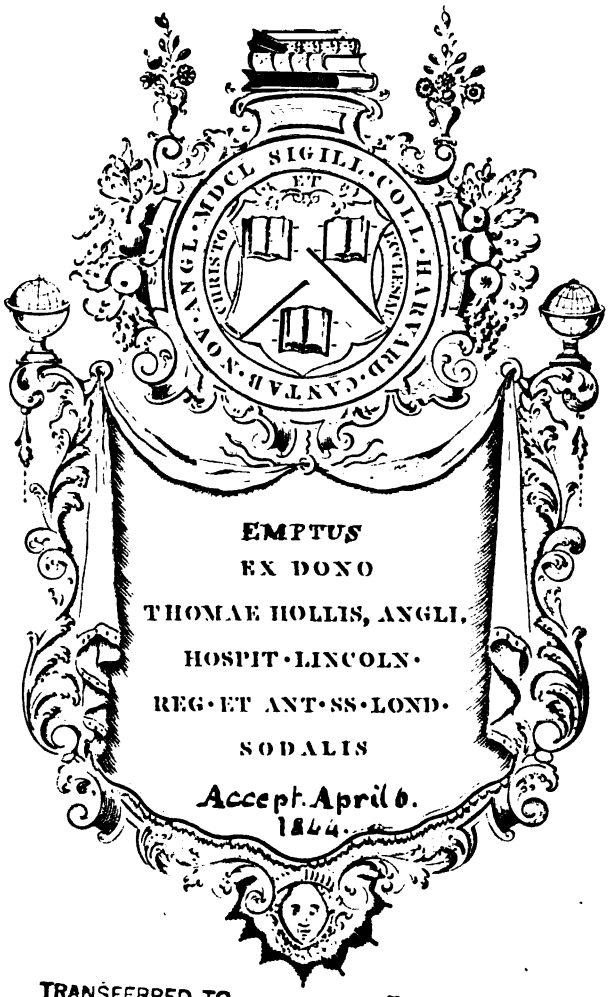

A

DICTIONARY

OF

SPANISH PAINTERS.

PART II.

Velasquez Pinx.

Dimond Sculp.

From a Picture in the Cabinet of the Honorable & Revd Charles Digby.

A

DICTIONARY

OF

SPANISH PAINTERS,

COMPREHENDING SIMPLY

THAT PART OF THEIR BIOGRAPHY

IMMEDIATELY

CONNECTED WITH THE ARTS;

FROM THE FOURTEENTH CENTURY TO THE EIGHTEENTH.

BY A. O'NEIL.

IN TWO PARTS.

PART II.

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DICTIONARY

OF

SPANISH PAINTERS.

N.

NAVARRETE, called EL MUDO. See FERNANDEZ.

NAVARO (DON AGUSTIN). Historical and still-life painter; born at Murcia in 1754. He was a disciple of Alejandro Gonzales Velasquez, at Madrid, under whom he became a good artist. On the death of his master in 1772, he studied with Antonio Gonzales Velasquez, brother to the former, and, by his continued success at the Academy of San Fernando, he at length obtained the

pension for going to Rome. Arrived there, he made the works of Raphael his principal study, and at the end of six years returned to Madrid, when he offered to the Academy specimens of his improvement; and immediately after was received as a member, being at the same time constituted director of the perspective class. His public works are at Madrid, Almazarron, and Toledo. As a colorist he takes a high station. Navaro's small pictures, chiefly *morceaux* of perspective, are highly prized, and are for the most part in the collections of amateurs in the places above mentioned.—*Madrid.*

NAVARRO (FELIPE). Historical painter. It is presumable that this artist was born at Valencia, as he was but a young man when well established there in the year 1705. His productions are to be seen in the Churches of San Antonio, San Juan, and several others of the said city. The design of Felipe Navarro was correct in the Valencian style, but he failed in suavity of manner.—*Valencia.*

NAVARRO (DON JOSÉ). See VICTORIA.

NAVARRO (JUAN SIMON). Historical and flower painter. About the middle of the seventeenth century he followed his profession in Madrid; and in the many specimens by him, which abound in its neighbourhood, nothing is remarkably excellent except the coloring, which is really so good that the errors of design and composition are frequently overlooked; in proof are the agreeable pictures in the Carmelite Convent bearing his signature.—*Madrid.*

NAVARRO (LUIS ANTONIO). Historical painter in oil and fresco. He likewise painted various fine banners; his manner being ingenious, copious, and well adapted for the richness of device that was expected to prevail in them. It may be as well to remark here, that most of the kings of Spain were proud of emblazoning their vessels with flags emblematical of the object for which they were destined; consequently, artists of eminence were often selected to invent and execute insignia for naval and commercial expeditions: and as this kind of work was always well paid, the artist felt an interest for its perfection, and so did amateurs, and so did the nation.

There are still beautiful Spanish standards, of this and former periods, tolerably preserved; but although much mention is made of marine decorations throughout the memoirs of fresco painters, who had most helped to furnish them, yet the disasters of time, wars, and weather, destroyed too many, to point out with certainty all their claims to admiration: but common history, as well as that on art, is sufficiently corroborative of the truth that Spain was distinguished for her magnificent streamers on the seas. Navarro, besides contributing to the number of these celebrated decorations, was also much occupied in painting frescos for Convents in and near Seville: some of them are little injured by time, and bespeak the dexterity of pencil and boldness of hand necessary for such painting.—*Seville.*

NEAPOLI (FRANCISCO). Historical painter. He was born at Madrid; but the exact period of his birth is not known, neither under whom he learned the art of painting: however, it is most likely that he was a pupil of Leonardo da Vinci, because he followed the charming style of that great master; and, as no one knew of his ever

having been instructed in his own country, it is more than probable that he studied in Italy. The dates of his works in Spain correspond with the time that Da Vinci yet lived. In 1506 Neapoli painted the gates of the Cathedral of Valencia, conjointly with Pablo Aregio: the heads and hands are by the former, in which the manner of the elaborate Italian master mentioned is manifestly visible. The archives of the Cathedral notify the payment of 3000 gold ducats for the work.—*Italy.*

NEGRON (CARLOS). Painter of general subjects, some of which are in the Academy at Seville. He was a zealous supporter of the Institution in the year 1660, when standing so much in need of adherents to its interests.—*Seville.*

NORIEGA (PEDRO). Portrait painter. He flourished at Madrid in 1658. Some of the nobles of the capital possess family portraits by this artist.—*Madrid.*

NUÑEZ (JUAN). Historical painter; pupil of Juan Sanchez at Seville. They both excelled

in the style that was diffused by Albert Durer through Germany, and which finally extended to Spain, where are to be found pictures painted so nearly after his manner, that a connoisseur may be often puzzled for a decision of the country to which the artist who produced them belonged. In the treasury of the Cathedral of Seville is a fine picture by Juan Nuñez; the subject is the 'Virgin and Child,' attended by two figures personifying Saint Michael and Saint Vincent: and although the proportions of the forms are in Gothic disposition, yet the finely-cast draperies and admirable detail, together with the most brilliant coloring, (to the present time undiminished,) justly constitute the painting a *chef-d'œuvre*. He also enriched an altar-piece (the work of Nufro Sanchez in 1480) for the same edifice, with some very excellent composition: the subjects round the altar represented 'Saint John the Baptist signifying his Mission,' a 'Saint Michael,' and a 'Saint Gabriel,' whose wings were painted as those of a peacock. The last-named pictures have been removed from the Cathedral.—*Seville.*

NUÑEZ (PEDRO). Historical and portrait

painter; born at Madrid about 1605, and there commenced his studies with Juan de Soto, but was enabled after some time to go and complete them at Rome; from whence he returned a good artist, and in quality of this reputation was almost immediately employed to paint a series of Spanish kings, which for many years were hung in one of the great saloons of the Alcazar at Madrid. The manner in which Nuñez executed these portraits was in the Roman *gusto*, and confirmed his celebrity. In 1625 he was employed in painting a great number of pictures for the Convent of Mercy in the capital, where he died in 1654.—*Madrid.*

NUÑEZ DE SEPULVEDA (MATÉO). Fresco painter. He excelled so much in this department of the art, that Philip IV. favored him with peculiar notice, besides nominating him his painter, which honor was conferred on the artist in 1640. Nuñez was also constituted by his Majesty chief director of all the painted and gilded decorations for the various squadrons that belonged to, and issued from, the ports of Spain on its own affairs. He enjoyed this prerogative,

which to him was a valuable one, in consequence, as already stated, of the king's high consideration of his fresco painting; from whom he likewise received an order, that no flag appointed for any of the first-rate ships should be finished by any other hand than his own. Thus, although Nuñez was exceedingly rich, his time was well taxed, the extreme of nautical pomp being highly sustained by Philip. The freedom of his style, and lightness of his pencil, Nuñez acquired after the usual Andalusian mode of long practice on serge painting. His design was also good. Nuñez commenced his duties of director and decorator at Cadiz in the year 1641, and held the privileges of his post for a length of time.—*Madrid.*

NUÑEZ DE VILLAVICENCIO (DON PEDRO). Historical and portrait painter. He was born of an illustrious family at Seville, in 1635. He had the happiness of being first instructed in the art of painting by his particular and cherished friend, Murillo. From natural talent, and the advantage of such a master, it is not surprising that Villavicencio should have reached the point of excellence which he certainly arrived at in

painting; but had he not been a Knight of San Juan, which rank imposed on him many occupations distinct from the pursuits of his easel, there is no doubt that his career in art would have been marked with even a greater degree of consequence than it was.

On the occasion of his once going to Naples, where he remained some time, Nuñez, unwilling to lose a favorable opportunity of improvement, entered the *studio* of Matéo Pretti, with whom he was fast acquiring a gloomy but vigorous mode of coloring, when his departure terminated a farther progress in that style. After frequent absences from his native country, on affairs connected with his office, he returned to Seville and Murillo, resuming the tender and expressive tones of that sweet but powerful colorist. During Murillo's embarrassments on account of the proposed Academy at Seville, none laboured in every possible way to relieve them more than Nuñez de Villavicencio; and when the institution was established, his talents, and love of order and decency, both in art and principles of general conduct, as well as his encouraging disposition, rendered him an adherent of exemplary importance

to the young aspirants for fame and honor. As Murillo advanced in years, Nuñez had full leisure to bestow on him his time and attention, which was one of the greatest and last satisfactions that Murillo enjoyed, for he died in the arms of this favorite. After Murillo's death, Villavicencio soothed his melancholy recollections by following the example of his deceased friend in persevering with his pencil.

His portraits are remarkable for truth and spirit of execution, and it has been no insult to the head of the Seville school that some of them have been ascribed to his hand. Like Murillo, he delighted in pourtraying children of all classes; and, like him, succeeded in rendering, with the fullest nature, the young expression and the unstudied attitudes of their age. He went expressly to Madrid, in order to present his capital picture of 'Children playing in the Street' to Charles II.; which master-piece now hangs in the Royal Gallery of the Prado.

The prevailing manner and color of this artist are too nearly resembling Murillo's to require any other designation; with this difference, however, that in subjects where much dignity was required,

the works of Nuñez remain not on a par with those of that recorder of exalted sentiment on canvas.

As a faithful servant to his Sovereign, a constant friend through trials, and an artist of great talent, Nuñez is an honor to Spanish memoir. He died in 1700.—*Seville.*

O.

OBREGON (PEDRO DE). Historical and still-life painter, and engraver. He was born at Madrid towards the year 1597, and was one of Vincenzio Carducci's best disciples. The most anxious study of this pupil was to imitate his master in manner of design and color. His success in these points of art caused him to be held in much esteem; so that he was fully employed in the execution of public and private orders. His ability to fulfil the former may be ascertained by his productions in the Church of Saint Anne of the Holy Cross, at Madrid; but the positive *chef-d'œuvre* of Obregon was a composition which he entitled the 'Holy Trinity,' for the Convent

of Mercy, in the same metropolis. He had considerable boldness of design, enhanced by effect of color: he was not, however, so profound in the knowledge of either as his master Carducci. As an engraver he was much approved. He died in 1659.—*Madrid.*

His pupil was,—

Márcos Obregon.

OBREGON (MÁRCOS). Historical and still-life painter; son of the preceding. His productions possess few attractions, and are mostly at Madrid; where he died in 1720.—*Madrid.*

OLIVES (FRANCISCO). Historical painter. He was an artist of some repute in Tarragona; where, about 1554, he was employed in the Cathedral, first to repair, and then to estimate, some superfluous pictures belonging to the Chapter, which were intended for other destinations than the aforesaid Cathedral.—*Valencia.*

OÑA (PEDRO). Historical painter. He was the son-in-law and pupil of Esteban Jordan, sculptor to Philip II. His works do not pass the

line of mediocrity; but he painted and gilded with much care the subjects on the great altar of Santa Maria de Rioseco, which was richly sculptured by his relation, E. Jordan.—*Madrid.*

OÑATE (MIGUEL). Portrait painter; born at Seville in 1535. At the age of twenty-two he went to Madrid, and became a pupil of Sir Anthony More, who was residing there. On the occasion of Sir Anthony's going to Portugal, for the purpose of painting the portraits of several members of the Emperor's family, Oñate followed him thither, and was employed by the considerate German in such a manner as to bring him into general notice. Soon after Oñate's return to Madrid, he became extremely popular for his spiritedly executed portraits; which were agreeable to nature, in the style of Sir Anthony, and to the taste of the Spanish Court. These productions were eagerly sought for, and his prices higher than required by most artists of the day; he therefore secured a noble fortune, and died in the capital in 1606.—*Seville.*

ORIENT (JOSÉ). Portrait painter; born at

Villa-Real, in the kingdom of Valencia, about the middle of the seventeenth century. In 1689 he was called upon to paint the funeral car for the lying-in-state of Maria Luisa de Bourbon. The estimation in which he must have been held is more apparent from the circumstance of this commission, than justified by the specimens that are recognised as his; but a few portraits of religious characters, with his name at full length, to be seen in Valencia, are respectably executed, as well as the figures of some of the tutelary saints of the neighbourhood.—*Valencia.*

OROZCO (EUGENIO). Historical painter; established at Madrid towards the end of the seventeenth century. He was employed by the brotherhood of the Monastery of the Paular to paint many scriptural passages conformable to their suggestion; also, nearly twenty representations of the martyrdoms of saints and apostles. These pictures, which are carefully preserved, are honorable proofs of his talent, being well designed, and, occasionally, very remarkable for *clair obscure,* but not unfrequently deficient in general harmony. —*Valencia.*

ORRENTE (PEDRO). Historical painter, and painter of general subjects; was born at Monte-Alegre, in the province of Murcia, about the year 1553. The erudite Palomino says he was the pupil of Bassano; but Lazaro Diaz del Valle, who was the intimate friend of Orrente, writes that he was only an imitator of Bassano, whose works were about that time brought over to Spain in great numbers. On the examination of his pictures, a conclusion may be also made that, at one period of his life, he studied under Greco. However indefinite these statements appear, one is certain, that Orrente's manner of painting is greatly honorable to the Valencian school, in which he takes his place. In some accounts belonging to the Cathedral of Toledo, it is observed, that a picture, ordered to be painted by Juan Bautista Magno, could not be complied with by that artist at a time specified, and consequently the order was transferred to Orrente; who not only executed the same to the satisfaction of his patrons, but also that of the most enlightened judges of painting. The history treated is the particular one of Saint Ildefonso: the solemnity of the scene in which the figure

appears, together with the feeling and expression that he has imparted to the subject, attest his excellence in art. After the completion of this order, he was beset with demands for pictures; and among the succeeding important ones which he accomplished, was a series of eight, representing some of the principal histories from the book of Genesis, which have been ever since heirlooms of the house of the Condes de Huertas: these were signed with a cross, and the letters P. O. F.

In 1616 he went to Valencia, in order to paint for the Cathedral a 'Saint Sebastian,' which is still one of its admired ornaments, being a work in which Titian himself would have seemed to lend his pencil,—so tender, and yet in such bold relief, is the coloring. While remaining at Valencia, to fulfil the various commissions which poured in upon him from the authorities of Churches and Convents, he received many pupils, who afterwards followed him to Madrid, and who subsequently rose high in the ranks of Spanish painters. In 1620 it was no inconsiderable distinction to be the disciple of Orrente, his reputation being as exalted in the view of the Court as

the church; in a word, few artists had more reason to be satisfied with royal favor than he had. His position and fortune were hourly assuming an important character, and he was anxious that neither should be undeservedly secured. The correct facility of Orrente's pencil fully equalled his perseverance for its attainment; which is not as universal as theorists may imagine, for facility of pencil is often the result of character and sometimes carelessness, but, subject to rule, leads to mastery.

In the possession of the advantages alluded to, Orrente travelled throughout the dominions of Spain, leaving every where specimens of his talents and industry. At Seville he formed an intimacy with the celebrated Pacheco, who speaks enthusiastically of his abilities. In the Cathedral of that city, as well as in many of its Convents, are productions by this artist which may be truly said to enrich them. Where a capricious imagination is unrestrictedly indulged the nobleness of simplicity cannot well exist; and as this was the case with Orrente, he did not arrive at the sublimity in art which otherwise he might have done; yet he never departed from

the strict rules of design. The resources he possessed in a profound knowledge of chiar-oscuro, managed with Venetian effect, atone for the absence of some points of dignity which would be inexcusable without it. He painted all subjects. In history he was diffuse. His animals, interiors, and agricultural scenes, natural. A Spanish amateur would remain unsatisfied without a picture of Orrente, and the question follows, where is such to be found? For certain in Toledo, Murcia, Murta, Porta-cœli, Valde-Cristo, Valencia, Cuenca, Villarejo de Salvanes, Madrid, Badajoz, La Guardia, Cordova; as also, but rarely, in England.—*Valencia*.

His pupils were—

Esteban March,
Pablo Pontons,
Cristobal Salmeron Garcia,
Francisco Salmeron.

ORTEGA (FRANCISCO DE). Fresco painter. He was a native of Andalusia, and established himself at Madrid in 1725. Ortega painted in fresco the ceiling of the Church at Madrid, as also some of its lateral parts. These

decorations would perhaps appear to much greater advantage, only that in the same edifice they are eclipsed by the attractive frescos of Michael Angelo Colonna, whose grand architectural objects in the Bolognese taste, which are of an imposing character, tend materially to weaken the quiet merit of Ortega's productions.—*Madrid.*

ORTEGA (PEDRO DE). Fresco painter. Little is known of this artist, except that he was employed about some frescos in the Cathedral of Seville in the year 1594, so proved by the memorandum of the payments in the accounts of the Chapter.—*Seville.*

P.

PABLO (PEDRO). Historical painter. He flourished in Catalonia about the middle of the sixteenth century. He was chosen, together with Pedro Serafino, to paint the gates of the Cathedral of Tarragona in 1564. The interior pannels represent the 'Nativity' and the 'Resurrection;'

on the exterior is painted the 'Annunciation.' The gates being ponderous, the figures are of necessity large. Like many artists of his day in Spain, he was deficient in expression. A part of the grand altar in the same temple is also painted and gilded by Pablo. His design was correct, though Gothic, and his coloring brilliant.—*Valencia.*

PACHECO (CRISTOBAL). Fresco painter, and portrait painter in oil. The chronicles of the Duke of Alva, that far-famed encourager of the arts, alone show that in 1562 Pacheco painted frescos; which is beyond doubt, by the mention of his being employed by that noble patron for the embellishment of one of his palaces; which last being entirely consumed by fire, the frescos of course perished. There are still in preservation portraits by this artist, in which he has not erred against the rules of design; but has been still more successful in a style of color ostensibly acquired from an observation of nature. The originals of these portraits are not easily guessed at, otherwise than their being noble from

the elegant detail of the dresses, showing velvets, laces, and embroideries beautifully finished: the dates bear from 1562 to 1578.—*Madrid.*

PACHECO (FRANCISCO). Historical painter in oil and fresco, and portrait painter; was born at Seville in 1580. This date, according to the registers of Pacheco's birth, is nine years later than the one apparently fixed by Palomino: apparently we say, because it is very likely that some manuscript, or printed error, might have occasioned an incorrect date rather than misinformation on the part of that searching, patient, and learned writer, with whom the chronology of artists seems generally to have been as careful a point as publishing their talents. Pacheco was the pupil of Luis Fernandez, a celebrated serge painter, who also instructed Herrera the elder and Juan del Castillo in the art. In consequence of one of Pacheco's relatives (after whom he was named) being a churchman and a profound scholar, he had much incentive to become a member of the same profession, but his affection for the arts disputed such a choice. As it turned out, he was indefatigable

in the study of mathematics, and of serious and fabled history, as well from a profound taste for learning, as because he deemed such knowledge inseparable from that which should attend the productions of art.

In 1594 he painted the splendid flags for the fleets employed in the service of Old and New Spain: their dimensions were generally from thirty to fifty breadths of rich crimson damask, varying in length from seventy-five to a hundred feet. The main subject in repetition was a Saint James on horseback, with the royal arms, besides abundance of incidental and fanciful ornament. In 1598 he painted one of the four sides of the immense funeral car of Philip II., which was erected in the Cathedral of Seville. Pacheco was the first artist in that city who joined taste to the Gothic mode of gilding and painting statues in their niches. He also set the fashion of coloring basso-relievos, and adding to them perspective views. In 1600 his reputation had acquired a distinguished character in his own country; and about the middle of that year the Chapter ordered him to paint for the Convent of Mercy six large pictures representing traits in the life of Saint

Raymond, in which work he was assisted by Alfonso Vasquez. In 1603 he painted in distemper the elegant cabinet of his intimate friend the third Duke of Alcala: here Pacheco let loose the reins of his imagination, without infringing upon the material points in the classic story of 'Icarus and Dædalus;'—his pencil was a faithful coadjutor of his wishes, surprising all by its masterly play. That oracle of art, Pablo de Cespedes, being at Seville when the cabinet was completed, was invited to see and give his opinion respecting it. He acknowledged the great merit of the production, and said the kind of distemper used by Pacheco was the same as he himself acquired the knowledge of in Rome, under the name of acquatinta. Cespedes observed, that although the artist had cast his figures into very difficult and even surprising attitudes, the excellence of the foreshortenings was not less preserved. The Duke himself, delighted with the happy compositions of his *protégé*, was loud in his praises and munificent in his rewards. Pacheco commenced the work with the understanding that he was to be paid for it one thousand gold ducats, or nearly nine hundred pounds; but he received in money

and rich presents much more than that sum. The happiness of this period of his life, which was marked alike by the opening successes of his talent and the warm attachment of a noble friend, was vividly depicted in his poem upon the occasion, which he presented to the Duke, and also recurred to in later effusions of his muse.

In 1611 he went to Madrid, for the purpose of mixing more generally in the world, and in the hope of becoming acquainted with Vicenzio Carducci: he was disappointed in neither anticipation. To the friendship of Vicenzio he was indebted for a speedy advancement towards a purer taste, which had not before enough of the simple in its direction. The works of Bartolomeo, who had died three years previous, were delightedly reviewed by Pacheco, who thought, and with justice, that some of his productions were scarcely inferior to those of Raphael. Conformably to that liberality usually concomitant with great minds, the Spaniard felt no jealousy that these foreigners should have engaged so large a share of two kings' favor and the nation's esteem; nor could he wonder at such popularity when contemplating Bartolomeo's 'Descent from the Cross,'

painted for the Church of San Felipe el Real in Madrid, and which is, in fact, one of the wonders of painting.

Pacheco celebrated the Italian's merit by some very elegant verses, which pleased the public and strengthened the affection which Vicenzio felt for him. After some years spent in Madrid, and in the society of its greatest artists, he returned to Seville, much more profound in the knowledge of his art than when he had quitted it. In 1615 he followed the solid principles of the fine masters whom he had met and studied with in Madrid, and opened an academy in his own house, upon such a system, that young men of great genius sought his instruction. Among them were Alonzo Cano and Velasquez de Silva.

In 1618 he painted for the College of Santa Hermenegilda a fine whole length of 'Ignacio de Loyola,' and in the succeeding year he painted for the Convent of Santa Isabella his grand picture of the 'Universal Judgment.' This production exhibits the author's profound knowledge of the art, which is still more revealed in his discussion of the picture in his "Treatise on Painting." It was beneath this celebrated work that Francisco de

Medina inscribed the following words:—"Futurum ad finem sæculorum judicium Franciscus Paciecus Romulensis depingebat sæculi à judicis natali XVII. anno XI." Pacheco's modesty was as a proverb, and his morality well known. In virtue of this character he was, in 1618, charged with the duty of ascertaining the decorum of all pictures and engravings exposed for sale throughout Seville and many other places; which privilege depended upon *his* permission, after written or verbal explanations of any questionable subject. In 1620 he was engaged in a beautiful composition, about which he was particularly anxious; a fine slab of Grenadian marble was his chosen substitute for canvas, and the parts of history treated upon were the 'Baptism of our Lord,' and the 'Ministering Angels in the Desert:' it was by appointment for the College of Santa Hermenegilda. The following year he finished several pictures for Convents which had been long desired; and in 1623 he made his second visit to the metropolis, when he was accompanied by his disciple Velasquez de Silva, whose personal esteem for his master, as also his principles of instruction, ever remained the same,

notwithstanding the circulation of some satirical verses, in which appeared a truth or two, not to be contradicted by one whose enlightened view of art, from a long residence in Italy, was so vast as that of Velasquez de Silva. Pacheco's reception at the Court of Madrid was as flattering as he could desire: he remained there two years, during which time he had a *passe-partout* for visiting all the palaces and villas belonging to his Majesty. He seized the advantages which were thus presented to him, and described their results in his very admirable "Thesis on Painting." Before his departure for Seville, in 1625, he received numerous commissions for pictures from royal as well as private individuals. He was always highly remunerated for his labors; but notwithstanding the fascinations of wealth, his inclinations led him to almost constant retirement, where he could both philosophize upon and continue his studies. Pacheco's 'Saint Michael,' for the College of San Alberto, is a composition in which many of his greatest excellencies are assembled and fewest of his failures recognised; the head of the Saint being noble and dignified, and the design of the whole figure admirably correct: nearly as much

may be said of many more of his productions. This persevering artist painted about two hundred portraits of different sizes, some of them whole length, as large as life, but the greater part of them smaller nature, which at that time was the most approved fashion of portraiture in Spain. The portrait of his wife is considered to be his master-piece in that line. He also took the likenesses of more than two hundred of the nobility in black and red crayons, including that of the incomparable Cervantes, the expression of whose features was so indicative of his wit, that on the day Francisco Quevadas de Villegas first saw it, he wrote some good verses ingeniously complimentary both to the artist and the satirist. Vasquez and Mohedano both affirm that Pacheco painted miniatures; which is very probable from the remarks he makes sometimes in his "Treatise." Great artists have doubtless often executed miniatures which are not recognised as theirs, from the private reason for which they were painted; viz., the miniature resemblance of a parent, child, or friend, is concealed from all eyes except of those who delight in the object: thus, after decease, the exciting picture loses part of its claim to

notice, and is gradually consigned to some secret repository of the family until its members may cease to live: so it happens that many a little gem of art has never been discovered to proceed from the pencil of its distinguished author, whose touch on so reduced a scale would not immediately apprise the observer of what he felt impelled to admire. His "Treatise on Painting" is erudite, and replete with elementary instructions as well as subtle calculations upon their bearings. Pacheco designed well, and strictly observed the rules of composition; to his heads and attitudes he knew how to impart dignity and simplicity, and perfectly succeeded in the distributions of light; but his execution was constrained, and his coloring hard and dry. Without these two defects, his celebrity would have been as great in other countries until the present period, as it was of the first grade in Spain during his lifetime. He, however, set a noble example to the Andalusian artists, who, unlike him, too often sacrificed finer principles of art for the seductions of colour. In all the Churches and Convents of Seville, Alcala, Guadayra, Carmora, las Cuevas, and in the possession of private indi-

viduals, Pacheco left proofs of his industry and ability. He died universally esteemed and regretted, in 1654.—*Seville.*

PALACIOS (FRANCISCO). Portrait painter; born at Madrid in 1640. Velasquez de Silva received him as a pupil, and was well satisfied with his capability and application; but as he died when Palacios had only attained his twentieth year, the zest for improvement in the latter subsided. A few of his early pictures are in the hands of individuals at Madrid, and are not unworthy a youthful pupil of Velasquez. He died in 1676.—*Madrid.*

PALENCIA (GASPÀR). Historical painter. In 1509 he resided at Valladolid, from whence he went to Astorga, being commissioned to paint and gild the grand altar of the Cathedral in that city. The Chapter likewise delegated to him the office of appreciating the value of pictures painted by other artists, which evinces the respect that was entertained for his judgment in such matters. Little is known of this artist, as well as many others, but from the memorials in the

archives of the several Cathedrals and Monasteries for which they were employed, and those sometimes sufficiently indicate where the recorded works may be found; and the discoverer is often surprised into approbation and regret that the artist was not more popular, or his productions more numerous.—*Madrid.*

PALENCIA (PEDRO). Fresco painter. In 1649 the Church authorities charged him to repair the painted and gilded devices on the columns, bases, and capitals, of the splendid monument in the Cathedral of Seville for the holy week. Having fulfilled the order to the contentment of his patrons, he received for his labors 14,700 reals, or nearly a hundred and fifty pounds sterling. He was one of the steady supporters of the Academy of Seville, and was nominated an officiating member from his excellence in design, the best principles of which it was the great desire of its founders to establish, as the young academicians of the day were always inclining to the study of color rather than to the correctness of the former great essential. A few of his pictures and many of his designs are still preserved

by the lovers of art in that city; upon which there is a well-known Spanish couplet, informing us that Seville and its possessions are of such importance, that those who have not beheld them have seen little to boast of. Palencia died in 1661.—*Seville.*

PALLOTA (FELIPE). Artist. Philip V. employed him as an engineer, but he also followed his profession of painter and engraver: he had a poor idea of color, but a correct design. Some few of his pictures and many of his engravings bear dates between 1700 and 1720. *Madrid.*

PALOMINO DE VELASCO, or BELASCO (DON ACISCLO ANTONIO). Historical painter in oil and fresco, and portrait painter. This celebrated Spaniard was born at Bujalance, near Aldea del Rio, a short distance from Cordova, in 1653. Of a noble family, his education was commenced and continued as such a position demanded. He passed all the degrees of learning in a very absolute sense, when he was still a young man; but always fond of the arts, he

had scarcely left College when their study became almost paramount to every other consideration. Juan de Valdes Leal might be deemed his first instructor; as, on a visit Palomino made to Cordova in 1672, he formed a friendship with Valdes, who invited him to his house, and, for the brief time the youth remained his guest, gave him good principles to proceed by. Three years later, another artist, Juan Alfaro, residing in the same neighbourhood, was exceedingly satisfied with the progress the young nobleman had made in painting while under the disadvantage of having no regular master, and voluntered his instructions for a short time until he departed for Italy. Thus encouraged, the zeal of Palomino redoubled. He remained at Cordova until 1680; when Alfaro again returned to his native city, and was so astonished at the mastery to which his friend had attained, that he entreated him to finish some very extensive pictures which he had himself commenced, with little hope that he should ever have time wholly to accomplish; indeed Alfaro forced from the other a solemn promise to this effect. When Palomino had performed this duty, he repaired to Madrid, and

became the intimate friend of Juan Carreño and Claudio Coello, who were then both at Madrid (1686): the latter, at that time, obliged to quit his scarcely commenced frescos in the Stag Gallery of the Pardo, the King, at Coello's suggestion, permitted Palomino to continue and finish them; which he did so much to his Majesty's satisfaction, that he immediately nominated him painter to the Court. On the marriage of Maria Anna of Neuburg with Charles II. in 1690, he painted a magnificent and suitable allegory for the town house, where the honor of her entrance into Madrid was to be acknowledged. In 1694 he completed the portraits of both their Majesties, and in the following year painted two carriage-doors of such rare beauty that they are still preserved in the Museum of the Arsenal. In 1697 he frescoed the walls of the Church of San Juan in Valencia, and in 1701 its ceiling. The grandeur of all his productions in this Church secured to him general esteem, not only then, but until the present day. It was now become a matter of pride to be favored by Palomino's accepting a commission to paint in Church or Monastery; and the Brothers of the

Convent of San Esteban, at Salamanca, considered themselves very happy when he consented, in 1705, to remain with them some time, in order to fresco the vaulted roof of their sanctuary. Here, in the midst of many allegories, he represented the Church triumphant and militant. In 1707 he set about the first volume of his "Essay on Painting," and by 1715 it was published, as also his "Optical Ladder;" in both of which he has developed the most clear and simple rules of art, and frankly, but modestly, supports his reasons from the principles adopted by the finest artists of Spain or Italy. Louisa of Savoy dying in 1714, he was selected to enrich the state car on which she reposed, with the efforts of his ready pencil and ready genius. His productions of art placed him in the rank of the best painters in Spain, and in all Europe during his day. His compositions savour of the erudite character of his mind, numbers of them being diffuse in the science of mythology, and learned in the abstract.

Of this character are frescos by him in Grenada, Valencia, and Salamanca. His design was pure, accompanied by a color neither too vivid nor too sombre, and full of har-

mony: his figures, anatomically considered, were fine, but for elegance not at all remarkable. He never failed in perspective, which is one of the best attributes of art, from the simple circumstance of its being a law of nature, in the view of which every object takes its proper position. A judicious artist either omits the accidents of nature, or employs them for good effect. Palomino was, in a very extensive sense, a good artist, which Spain avowed, being as such one of its ornaments; and for literature he also took his seat in the Temple of Fame. When his wife died in 1725 he became a priest, and died himself in 1726. His works exhibit features of the two schools, Seville and Madrid.

His pupils were,—

Juan Antonio Esquerra,

Denis Vidal,

Antonio Zapata,

Juan Bautista Simo or Simoni,

Puche.

PALOMINO DE VELASCO (DOÑA FRANCISCA). This lady was also an artist, and sister to the one preceding. Her chief productions

were portraits, in which she succeeded so well that she had plenty of sitters among the nobility of Cordova, in the cabinets of whose descendants they still retain a place. The dates of her pictures are sometimes in 1680, and sometimes in 1685.—*Seville.*

PANCORBO (FRANCISCO). Historical painter; resided at Jaën at the commencement of the eighteenth century, where he learned painting under Valois, who had been a pupil of Sebastian Martinez. Pancorbo's productions, most of which are in the Churches and Convents of Jaën, and some at Elbeda and Baenza, are particularly in the style of S. Martinez, and are not undeserving the attention of connoisseurs.—*Seville.*

PANTOJA DE LA CRUZ. Historical and portrait painter; born at Madrid in 1551. When about fourteen years of age he entered the school of Alfonzo Sanchez Coello, where he made such rapid steps towards excellence in the art, that Philip bestowed on him marked attention, and earlier in life than was usual, nominated him

his painter. His historical works are chiefly admired for the grandeur of their design; but his portraits are of the first-rate merit. During the reign of Philip II. few of the members of the royal family were portrayed by any other hand than Pantoja's. The same distinction was also bestowed on him by Philip III., who constantly employed him in painting portraits. The former august family he painted in one large picture, represented as historically connected with the Church. This remarkable picture, and others too, by him, cannot be studied without a conviction that the artist sought to imitate the clever Florentine portrait painter Agnolo Bronzino, who has handed to us the several expressive features of a Dante, a Boccacie, and a Petrarch. Pantoja has seemed to admire Michael Angelo through the view in which his manner approached to Bronzino's, and he has communicated a consequent grandeur by the attempt. Of Philip III. he painted the celebrated picture which was sent to Florence as a means of political conciliation: it represented His Majesty on horseback, and was a very model, actually and deservedly, for the bronzists of the day. In portrait his coloring kept pace with

his admirable design, in which correctness, nobleness, simplicity, and truth, were all happily blended.

Pantoja's pictures have never been below their original high standard in Spain, and have therefore fetched great prices when any such have been disposed of. The dates of his pictures vary from 1575 to 1608. One of his fine portraits of Philip III., and another of his Consort, are dated 1606. His productions are dispersed in the Escurial, Madrid, Valladolid, Medina del Campo, Toledo, Naxera, Segovia, Seville, Madrigal, and in many other places. He died in 1606.—*Madrid.*

PAREDES (JUAN DE). Artist. He was a zealous and useful supporter of the Academy of Seville from 1667 until 1672.—*Seville.*

PAREDES (JUAN DE). Historical painter; born at Valencia, and was a disciple of Miguel Menendez at Madrid. Two pictures by Paredes, which hang in the Trinitarian Chapel beyond the walls of Valencia, and another in Saint Augustine's College, prove that he had

not misemployed his time as far as correctness of design is concerned; but his manner is too crude. He died in 1738.—*Madrid.*

PAREJA (JUAN DE). Historical, landscape, and still-life painter; was born at Seville in 1606. His parents were slaves, and he himself was one of Velasquez de Silva's. It is uncertain whether that nobleman inherited him together with his father and mother, or that he purchased him when very young; however, when De Silva was called by his royal master to the Court of Madrid in 1628, Pareja attended him in the quality of a slave. Velasquez, proud, but a kind master, won more than the common affection of a mercenary dependant: every wish of Pareja was to obtain his approbation, who in return felt that the servant was necessary to him in a great degree, even as far as the studio; here it seemed to the great De Silva that his palette could be prepared by no one so well as Pareja, not even a pupil. Simple as the circumstance was, it gave birth to the idea that he, slave as he was, could go farther, much farther towards producing a picture than the preparation

of its colors. But now did the greatest difficulty arise to crush this new-born hope. He knew the noble Velasquez was indulgent to him as his slave; but barely to conceive that such an one, however humble, should aspire to the practice of an art in which he, De Silva, had no equal! Alas! poor Pareja well knew with what he had to cope, and any less ardent mind would have been cooled in the attempt to exercise its powers in secret and in fear. Timid, but not hopeless, he stole to the scene of his master's studies when that nobleman was either enjoying the pleasures of society, or the benefits of repose, and there, with anxious demeanour, but determined brow, Pareja might have been seen in deep examination of the folios which contained his only means of elementary instruction; then furtively abstracting the desired leaves, the trembling domestic sought his dormitory, and gave his vigils to the arts. Month succeeded month, year to year, and each division of time marked Pareja's improvement in a degree as great as that of many an academic pupil whose difficulties are lessened by the instruction of a superior master. And when, as it sometimes happened, his ex-

pectations declined, he would contemplate De Silva's noble productions until his own genius stole a fire which neither despondency nor oppression could extinguish. One day, when in the enjoyment of invigorated hope, his master gave orders to prepare for their departure for Italy; scarcely could the submissive slave withhold those rapturous expressions of delight which the information occasioned, and which would indubitably have aroused the indignation of the haughty grandee, if discovered at such a moment: but that energy, which helped Pareja to overcome so many obstacles to his favorite pursuit, was always powerfully assisted by a prudence, without which all other efforts could not have availed him. In the year 1629 he departed from Barcelona with the great Velasquez. The Moor and the Spaniard were alike eager to be in Rome; and when the period arrived for taking up their abode in the Vatican, the countenance of Velasquez beamed forth its open delight, while Pareja's heart only dared exult in the throbbing tumults of its secret happiness. Here he saw all he could desire, denied no excellence, but his taste and feeling always

returned to the road which led to the meditation of his master's perfection in painting; and, as far as his talents permitted, Pareja's imitation of Velasquez' manner was admirable and free. Nearly two years passed in this first visit to Rome, and, as may be conceived, his endeavours for the attainment of his object were not diminished, and his self-satisfaction of course increased as he continually advanced to the desired point. Again, in Spain, his noble employer received the lavish and justly-earned applause of his admiring countrymen; and no one more abundantly, though silently, bestowed it, than the intelligent bondsman. Another journey to Rome, and more study, widened the path of De Silva's honors which the dependant was himself anxious to traverse; for, although as humble in character as in position, he could not divest himself of the wish of being known to his king and the world by another title than that of slave. On the second return to Madrid his ambition rose to that point where courage is dauntless; and, without regard to the issue, he was determined to be recognised as a painter. The well-known circumstance which made him so, need scarcely be repeated but for the sake of

biographic rule. Philip IV., as was usual with him when on a visit to the gallery of Velasquez, made a point of satisfying his curiosity respecting any picture which might have its face turned to the wall. Pareja, aware of this, substituted, in the place of his master's, one painted by himself; and, on the instant that Philip cast his eyes upon the picture, the poor artist threw himself on his knees, first to his Majesty, and then to his master, supplicating the clemency of the one and the forgiveness of the other: the King set a grand example by acknowledging his merit and rewarding it by emancipation. Such a hint Velasquez failed not to improve; for, when Philip had bestowed freedom on the slave, the master made it tenfold valuable by declaring that he should forthwith remain under him as his pupil.

In effect Pareja did become the disciple of Velasquez de Silva; but on the decease of his noble instructor he determined still to be the faithful servant of the family, and as such remained with Doña Velasquez de Silva, (who married the celebrated landscape painter Martinez del Mazo,) until his death. The elasticity

of Pareja's mind cannot fail to draw admiration, as often, of necessity, its powers must have been in such a withering state, from his abject condition, that the restoration to its own extensiveness is striking and estimable. The early works of this artist were sometimes historical: he also painted interiors; but the chief of his best specimens are portraits, half and whole length, and are so much in the style of Velasquez, that it would cause no matter of surprise that they should be considered as from his hand. Several of Pareja's productions are in the palace of the Aranjuez, others may be seen in Toledo and Madrid, from both of which places purchases of some have been effected. Pareja's reputation is cherished among Spanish amateurs, and so likewise are his pictures. He died at the age of sixty, in 1670.—*Madrid.*

PARET D' ALCAZAR (LUIS). Painter of general subjects; was born at Madrid in 1747. He was the first pupil of Gonzales Velasquez, but afterwards of Travere, a French artist, who recommended Paret to yield his entire attention

to the study of the antique. This advice was followed with zeal, and produced the most favorable consequences. He received several prizes from the Academy of San Fernando, and obtained the notice of Charles III., as also of the rest of the royal family, who severally honored him with commands for pictures, which he executed to their full satisfaction. After a visit to Italy, which he made for the purpose of study, he returned to Madrid in 1780, in which year the Academy received him as a member. He was about this time employed by his Majesty to take views of all the Spanish ports. These views approach very near to the manner of Vernet, and consequently are deservedly esteemed. Among others of his celebrated pictures ought to be remembered one in which he introduces a Prince of the Asturias pronouncing an oath of obligation in the Church of San Geronimo: this picture is in the palace at Madrid, and is remarkable for its almost endless detail. Paret's designs for "Don Quixote," and for many other celebrated works in Spanish literature, give him preeminence in modern art. His productions can

be seen at the Academy of San Fernando, the Escurial, Navarre, Biscay, and in the mansions of collectors. He died in 1799.—*Madrid.*

PARREU (JOSE). Historical painter; was born at Rusafa in 1694, in the kingdom of Valencia. He was a very respectable pupil of Denis Vidal, the disciple of Palomino. Parreu was a good colorist, for which reason he was selected to enliven by his productions the Church of Santa Valera in his native city. He died in 1766.—*Valencia.*

PARRILLA (MIGUEL). Fresco painter, decorator, and gilder; was born at Malaga, and was the pupil of Bernabé de Illescas, who resided at Lucena. His pupillage completed, he began to be well known and very fully occupied by the clergy on decorations suitable to the show of grand Church processions. In 1676 he was called to Seville in order to paint and gild the beautiful Chapel of the Carmelite Convent in that city, for which work he received the sum of 200,000 reals, or about £2000 sterling. The papers of the same Convent also notify

that he was employed on various embellishing pomps for the holy week, and that on the occasion he was paid a hundred and twenty gold doubloons.—*Seville.*

PASCUALE (FATHER DON LUIS). See Father Don Luis Gaudin.

PAZ (DON JOSE). Historical painter. He enjoyed a certain degree of reputation in Madrid in the early part of the eighteenth century. The council of arts appointed him to estimate the value of old pictures. Some of his own productions are in the Convent of Mercy at Madrid; one, signed with his name, representing a 'Saint Julian,' he perhaps considered his best work.—*Madrid.*

PEDRIEL (TOUSSAINT). Historical painter; was the pupil of Alfonso Sanchez Coello, whom he assisted in the task of decorating the Church of the Espinar. Pedriel died in 1578. —*Madrid.*

PELEGRET (TOMAS). Historical painter

in oil and fresco; was born at Toledo, where he learned the first principles of his art. Little satisfied with the progress he was making, our artist resolved to go to Italy; and arriving there about 1520, he became the disciple of Polidoro Caldara da Caravaggio, and like him Pelegret was a strict observer of the forms and costumes of the ancients. He was much employed for the external decorations of temples for the periods of holy festivals; of these there are now no traces left, except in his designs, of which there are many that attest the grandeur of his style.

Charles V. distinguished him by his approbation. Pelegret resided chiefly at Saragossa, where he had numerous pupils; among whom was Cuevas, who assisted his master in executing frescos in the Sacristy of the Cathedral at Huesca. Pelegret's near manner to that of Caravaggio may be known by his pictures in the Monastery of Santa Engracia, at Saragossa. He died at a very advanced age, about the close of the sixteenth century.—*Madrid.*

PEÑA (DIEGO AND FRANCISCO). Two

brothers and artists, who were established at Seville in Murillo's time. Their talents were of less moment to the Academy than their generosity, as they contributed most liberally to its support for the space of eight years. They assisted in the business of the Institution from the year 1665 until 1675.—*Seville.*

PEÑA (JUAN BAUTISTA). Painter of general subjects: he resided at Madrid, and was said to be a pupil of Hovasse, which however is very doubtful, from the irreconcileability of dates. However, Peña went to Rome upon the King's pension, and returned in 1743 with improved talents. Philip V. nominated him his painter, and he became about the same time one of the directors of San Fernando. His favorite subjects were mythological, some of which do him honor, but he was a mannerist in too strict a sense to be great in art. One of the most excellent pictures by this artist was a 'Venus and Adonis,' which he presented to Charles III. His Majesty assigned its place in the palace, from whence it has since been removed to the Madrid Gallery. His works are for the most part at Cordova and

Madrid. His style of painting was of the French school, excepting in color, which partook more of the Venetian. He died in 1773.—*Madrid.*

PEÑALOSA (JUAN DE). Historical painter; born at Baeza in 1581. He was one of the renowned Pablo de Cespedes' best pupils. Cespedes resided at Cordova, and, as he was for many years employed in embellishing different parts of the Cathedral of that city, he sometimes required the assistance of his pupil. The style of Peñalosa is in the exact taste of his master, and is nowhere more conspicuous than in those of his pictures which are placed in the above-mentioned Cathedral, the signature of Peñalosa only enabling the observer to form his decision of the painter. He also executed some pictures for the Convent of Arizafa, and a great number for private individuals at Cordova, where he died in 1636.—*Seville.*

PEREDA (ANTONIO DE). Historical painter; born at Valladolid in 1599. When he was only seven years of age, he gave so many proofs of a disposition towards the art, that one of his

uncles determined, if possible, to send him to Madrid, for the purpose of study: this he accomplished by the means of a friend who was in the King's suite on its return from Valladolid to the metropolis. Child as he was, Pereda found no obstacle to his admission into the school of Pedro de las Cuevas, who was quickly well satisfied that his little pupil possessed extraordinary abilities.

Academies of painting at that time, as well as others, drew noble visitants to their attractive shrines;—one such, a grandee, named Don Francisco de Texada, observed the boy Pereda most attentively engaged in drawing from a fine design, and, struck with pleasure and interest, he solicited as a favor that he might be allowed wholly to bring him up, promising that he should have every advantage for the prosecution of his favorite pursuit. The nobleman kept his word, and his *protégé* became an accomplished gentleman and a first-rate artist. At the age of twenty, Pereda had secured the approbation of his Majesty Philip III., who was much pleased when the rare pictures of his palaces engaged the deep attention of his young favorite. His first grand historical

subject, which fulfilled the favorable expectations of his friends, was one in which the celebrated warrior, the Marquis of Santa Cruz, appears with his followers, spiritedly yielding their assistance to the Genoese, all the figures presenting portraits of well known characters, and as large as life. The fame he acquired upon the completion of this picture was as general as deserved, and from the duke he received five hundred gold ducats. Another of his famous productions was one in which an elderly female is represented, dressed in the fashion of the times, wearing spectacles, and busily occupied with her needlework. In this picture the coloring is good, natural, and strong; and the principal object in such inimitable relief, that the imagination for a moment conceives it life. Another of Pereda's extraordinary and meritorious pictures was his 'Work of Death.' In this composition, quaintness, morality, and solemnity, have all their share in portraying the sentiments in which the artist wished to convey, while the vigour of the whole is uninjured by the caprices which force themselves upon the eye. His reli-

gious subjects formed part of the embellishments of many churches, particularly those of Madrid, Alcala, Toledo, Cuenca, and Valladolid. Those of general history took their place in palaces and private collections. The design of this master was extremely correct, his pencil was full, and his color Venetian. His best period was from 1630 to 1640. In consideration of the many fine works he produced, the interests of his children were attended to by the Court, some obtaining places in that circle, and others were in the army. On his death great concern was felt, and his funeral was magnificent, even to pomp. Pereda died in 1669.—*Madrid.*

His pupil was,

Alonso del Arco.

PEREDA DE DUARTE (DON TOMAS DE). Artist. His talents were unequivocal: they procured for him the request that he would become an honorary member of the Academy of San Fernando, which he acceded to with great satisfaction in 1757; at the same time presenting the society with some of his productions,

which were eagerly studied by the pupils of the establishment. This nobleman died in 1770.—*Madrid.*

PEREZ (ANDRO). Historical and flower painter; born at Seville in 1660; a memorable moment for the birth of a Sevillian artist, being that which crowned the efforts of one of the greatest painters who ever existed. Perez' father, one of Murillo's partisans, entreated him to instruct his son in the art of which he himself was so enamoured. Murillo, always accessible, granted the petition; but, like many others of the great one's pupils, the younger Perez often departed from his perfect rules, sacrificing simplicity for fritter, and correctness for color; which latter attainment, it must not be denied, Perez made entirely his own. In fact, his small pictures, exhibiting draperies and flowers after nature, drew even the congratulation of Murillo. Amateurs chiefly possess these cabinet pictures; the greater part of which are dated between the years 1705 and 1720. His largest picture was, 'The Universal Judgment.' An engraving of Michael Angelo's picture furnished him with

the idea he has transmitted in his own manner, for it is no mean fac-simile of that astonishing production. Perez' picture long kept its position in the Sacristy of the Capuchin Convent at Seville. He died in 1727.—*Seville.*

PEREZ (ANTONIO). Historical painter; born in a village of Andalusia. His parents possessed little power to educate him in the profession which he was determined to embrace; but by dint of seizing first upon small advantages, and afterwards on greater, as they presented themselves, he gained upon the art of painting sufficiently to attract the attention of the Chapter of Seville, who employed him very constantly. In the year 1548 he received an order to paint chosen subjects for the old Sanctuary of the Cathedral. In 1550 he also finished three pictures for the Church of 'Nuestra Señora,' representing the 'Nativity,' the 'Epiphany,' and a 'Saint Christopher.' In 1553 Perez painted the grand Altar of San Ibo; in 1555 restored the ancient one of the Church of San Francisco; and in 1564 the lateral parts of the

great Altar of the Cathedral. His death occurred towards 1580.—*Seville.*

PEREZ (ANTONIO). Historical painter, and son of the preceding artist. His abilities were of a higher grade than those of his parent, but as he worked in concurrence with him, the public were more ready to ascribe genius to the father, whereas amateurs were aware of the younger Perez' superior merit. There are a few pictures painted by himself, and marked with his individual signature, which bespeak him the master. —*Seville.*

PEREZ (ANTONIO). Artist; lived at Seville in 1654. Being rich, his support was of consequence to the Academy during the first ten years of its establishment.—*Seville.*

PEREZ (NICOLAS). Artist, and brother of the preceding. Nicolas was equally devoted to the interest of Murillo's institution, yielding up his acquirements, time, and fortune, for the contingent necessities of the youthful associates. In 1666, 1667, and 1668, his exertions did him

honor, and the body of artists immense service. —*Seville.*

PEREZ (BARTOLOMÉ). Historical and flower painter in fresco; was born at Madrid in 1634. He married the daughter of Juan de Arellano, whose style of flower-painting he successfully imitated, but surpassed in other respects. His celebrity reached the ear of royalty, and he was appointed to execute many fine frescos in the several palaces. After finishing a work for the theatre of the Retiro, he was honored with the title of King's painter. The Duke of Monteleon employed him to decorate his palace; and having nearly completed the work, he fell from a high scaffolding, and died on the spot. At the Rosario are many of his finest productions. His taste in historical painting seems founded upon that of Carreño, and in all probability he was one of that great master's disciples. Bartolomé Perez may be considered as one of the best Spanish fresco painters at the close of the seventeenth century. He died in 1693.—*Madrid.*

PEREZ (JOAQUIN). Historical painter; was

born at Alcoy. His design was very fair and his color not unpleasing. He secured the prize from the Academy of San Carlos at Valencia, in 1773. Subsequently his aim was to gain upon the manner of Ribalta, but it was a point altogether above his reach, and he fell lower in the attempt. He died in 1779.—*Valencia.*

PEREZ CABELLERO (DOÑA ANGELA). This lady painted historical subjects, in a degree so superior to what might have been expected from a female hand, that the members of the Academy of San Fernando solicited her to become a member of the institution; to which request she gratefully acceded in the year 1753, and was among the first who received the honors of the institution.—*Madrid.*

PEREZ FLORIAN (JUAN). Artist; was born in the vicinity of Madrid, and painted general subjects. He was a knight of one of the religious orders, and became valet-de-chambre to his Majesty Philip II., by appointment in 1566. For a painter to be held in estimation by this king was a sufficient certificate of ability, since

in whatever else Philip might fail, knowledge, taste, encouragement in and for the arts, was paramount with him. Florian Perez, although a Spanish noble, was a more than respectable artist. His productions were replete with delicacy and expression: indeed to such gentlemen may be ascribed that great improvement in the arts, which marked the annals of Spain at this period; for when the elevated members of society demonstrate a partiality for any pursuit, noble or ignoble, the imitation is rapid, and the feelings and fashion of a court extend in some sort throughout a kingdom. It is not possible to find on record, that the nobility and gentry of any land have ever taken a warmer part or deeper interest in the practice or progressing of the arts, than those of the peninsula from the fourteenth to the seventeenth century. Perez Florian died about the commencement of the latter.—*Madrid.*

PEREZ DE HERRERA (ALFONSO). Portrait painter; was established at Seville in 1654. His productions are not few, but the chronology of art renders his name chiefly significant, on

account of his strenuous advocacy and pecuniary assistance to the Academy of Seville in 1660, and for twelve consecutive years.—*Seville.*

PEREZ DE PINEDA (FRANCISCO). Historical painter; born at Seville. At a proper age for benefiting by instruction he became the pupil of Murillo, and deserves some respect for his constant endeavours to imitate that great master, however discouragingly the muse of painting treated his advances. Aware of his own deficiency of genius, he revered and assisted those who possessed it. Admiring as he did his teacher Murillo, all his exertions wafted in the same way for the welfare of the system of the establishment newly founded in Seville. To teach within its walls was one duty, to be exemplary in conduct another, and to enforce all by self-privation, in order to feed its common purse, was a third; all which, besides Perez, many of Murillo's friends voluntarily disposed themselves to do in furtherance of his grand design. Perez de Pineda died towards the close of the seventeenth century.—*Seville.*

PEREZ DE PINEDA (FRANCISCO). Historical painter; born at Seville. He was the son of the preceding. He died in 1732.—*Seville.*

PEREZ POLANCO (ANDRO). Historical painter. It is an undecided point as to whom he was indebted for instruction in the art; but one picture by him, which is now in the Rosario, is executed much in the style of Rizi. The subject is a 'Santa Clara,' signed with his name, but not dated.—*Madrid.*

PEREZ DE VILLOLDA (ALVAR). Historical painter; was a pupil of Juan de Bourgogna, who resided at Toledo. In 1499, both the master and pupil were employed to paint historical subjects in the Cloister, and in the grand staircase of the Cathedral of the abovementioned city.—*Madrid.*

PERNICHARO (PABLO). Historical painter; was born at Saragossa in the beginning of the eighteenth century. In that city he learned the elements of his profession; but on going to

Madrid he became the disciple of Hovasse, under whom he made rapid strides towards excellence. Hovasse persuaded him to visit Rome for the purpose of still more enlarging his perceptions in art; and by application to his Majesty Philip V., he obtained a pension, which enabled him to make some stay in its grand nursery. There Pernicharo studied the antique, and copied nearly all the works of Raphael that met his view. His industry could not fail in securing to him some capability; of genius he had little; but when he returned to his native country, he reaped the golden fruits of his labors. His royal master was graciously pleased with his productions, and the Academies solicited him to become a member of each. Pernicharo presented to the Academy of San Fernando many of his pictures, which are certainly not without merit, particularly a 'Death of Abel.' In the Hospital of Montserrat is a picture of a religious character, bearing his signature, which is also agreeably executed, as likewise some half-length figures of saints. The Convent of San Isidro, (endowed by Philip,) at Madrid, possesses one of his pictures, representing 'Elias with Saint Elizabeth.' In all these

productions, the one thing conspicuous is, that he keeps in view the beautiful design of Raphael, which of itself commands respect for the imitating artist: indeed some of Pernicharo's minute copies of the great head of the Roman school are truly admirable; one of which, the 'Assembly of the Gods of Olympia,' which decorated the Palace of San Ildefonso, and another, the subject 'Hagar and Ishmael,' for the new Palace at Madrid, are happy testimonials of his abilities as a copyist. On the whole Pernicharo's talents may be considered as respectable. He died in 1760. —*Madrid.*

PEROLA (JUAN, FRANCISCO, AND ESTEBAN). Historical painters in oil and fresco, sculptors and architects. Two of these were brothers, and the third not improbably a cousin. They all labored together by preference, as well as from a mutual conviction that a given work would be ill accomplished if either proceeded in it, unassisted by the other two. It is presumed that these artists were born between the years 1540 and 1550. Their celebrity cannot be doubted, even as early in their career as 1586,

since the registers of Santa Cruz state that the celebrated palace of its minister, which was erected at Viso, near the Sierra Morena, owed some of its fine decorations to the triple genius of the Perolas. The grand stair-case, vestibules, and ceilings of this splendid edifice abound with their frescos, while portable pictures of various subjects and style enrich its other apartments. In some are landscapes radiant with the beautifully described effects of glowing nature; in others appear passages of fabled and other history; onwards large battle-pieces engage the attention, while there is no scarcity of noble marine views, or family portraits. In this magnificent palace are busts which, by judges, are attributed to the Perolas, as also the fine sepulchre of Alfonso Bazan, Marquis of Santa Cruz, which is in the Church of the Franciscans at Viso, as well as the pictures on the great Altar of the same Temple. It was a custom in their day to cultivate the three arts together. The objects of statuary, supposed to be executed by them, are very similar to their style of design as well as general character, on which of course the opinion rests. Respecting the architectural works of these

Perolas, they are confirmed by some handsome gateways and porticos of Convents in the vicinity of the Sierra Morena, bearing their name and date. It was Esteban Perola who made the design for the Convent of Saint Francis of Seville, the first stone of which was laid in the year 1628. These same artists were called to assist Mohedano in frescos for the Cathedral of Cordova, about the year 1615. They likewise frescoed, in concurrence with the above-mentioned Mohedano and Alfonso Vasquez, the fine Convent of Seville. The style of their painting is worthy of observation, as almost incredible facility seemed to guide their pencil: in design they were large and bold; the characters of their figure were nobly cast, the heads full of expression, united and heightened by a most brilliant tone of color—in fine, the Perolas had a manner wholly their own, but deficient in no part of true art. They take their place in the school of Madrid.

PERTUS (RAFAELLO). Historical and landscape painter. In 1680 he was held in much estimation for his productions, on account of their very exquisite tone of color. His works are not

numerous, but, for the quality above mentioned, they are still much valued by those who possess them.—*Madrid.*

PETE (SIMON). This artist was established in Valladolid in 1661: he was one of the great defenders of the rights of artists, when they were about that time so much oppressed.—*Madrid.*

PHILIP II. (KING OF SPAIN). Painter and architect. Few who have either read general history, or that peculiarly on art, could remain ignorant of the second Philip's extreme love for, encouragement of, and great intelligence in the several branches of painting, sculpture, and architecture. Besides all these accomplishments, which might have been in some sort common to many other princes, Philip II. actually employed many of his leisure hours in the exercise of his pencil. The father Siguensa, his ghostly teacher, who was likewise his instructor in matters of art, declares that his royal master painted with taste and judgment; Pacheco, Palomino, and Butron say the same. It is also true that there are a few pictures said to be by him, which hang in the Es-

corial. Philip's good taste, however, did not suffer him to emblazon any of his productions with royal insignia, as he would have preferred them to be recognised rather as the works of a professional artist than as those of a King; but we can suppose that modesty as well as vanity shared in this well-employed reserve. His great knowledge of design cannot be questioned, when the component parts of the magnificent Escorial are recollected to have been as it were actually adjusted by him; that is, he was so well aware of the peculiar capacity of each one employed in its erection, that it was only well directed when under the appointment and will of Philip's delegation of the point of work to its artists. As it may be supposed, many from different countries were called to achieve so great an undertaking; and had it not been for the masterly conception which directed them, there would have been a confused insufficiency in so vast a work. Indeed this monument of Philip's taste must command admiration, notwithstanding criticism may also have an opportunity of decrying some part of the effect produced in its construction. His protection of artists is recorded in

their lives by gratitude, and in *his* for the sake of truth.

PHILIP III. (KING OF SPAIN). The two learned writers, Pacheco and Palomino, relate of this monarch also, that his passion for painting forced him to indulge himself at his easel when more important duties called him elsewhere. There are many proofs of his acquaintance with design in the royal collection, and they are also very honorable proofs. Patricio Caxes, who published a work in 1593, likewise mentions this Philip's excellent taste in design, although at that period he was very young, not having filled a throne.

PHILIP IV. (KING OF SPAIN). A royal artist. No writer on art can tamely notice one so much its friend as this prince—a king who, highly talented, was ever ready to acknowledge and reward it in others. Don Juan Alfonso Butron affirms that Philip IV. could not paint pictures fast enough to gratify his friends, and that among them were amateurs possessing sincerity as well as judgment. Carducho speaks of the one last

painted by his Majesty, which is preserved in the cabinet of the College at Madrid. Palomino asserts, and there can be little doubt about it, that Charles II. had two delightful compositions by his father removed from Madrid to the Escorial, but which are now again in that metropolis. The subject of one is 'Jesus with St. John,' and of the other a 'Magdalen in the Desert.' They are very beautiful, and full of dignity as to the forms, sweet in expression of the features, and correctly designed, with the finest imaginable tone of color. Pacheco speaks of a picture in his possession representing 'Saint James with the Lamb,' which was entirely executed with the pen by this royal artist: the piece was carried to Seville in 1619 by the Count d'Olivares. In the same manner he also produced many other pictures, various in subject, and free in the drawing. Among others of this description was a landscape, luxuriant of view, and heightened as to interest by some noble castellated ruins. To force respect upon Philip IV. as an artist is almost needless: all must be assured that he was one, in practice as well as theory, or he could not have discovered even in the budding of men's genius what per-

haps they were not as well aware of themselves. Without a Philip IV. there might not have been a Velasquez, at least such as we know him—the eminent Velasquez. The magic power of encouragement shown towards talent in its spring, is the genial influence which ripens it to perfection; and when this welcome sunshine beams from a royal sphere, a crowned friend, its summer is warm indeed. To give a smile or lend a hand to persevering artists was a matter of principle with Philip; but in nursing the genius of Velasquez, he proved the igniting spark which set the focus of Spanish art in a blaze, as dazzling to the rest of Europe as it was luminous to the country over which he reigned. The nobles of his court imitated their master, and were universally anxious to attain some capability with the pencil, and also to acquire the possession of fine pictures, the finest of which were often prostrated at the feet of Philip for his acceptance. Thus he received from the Duke of Medina the celebrated picture by Correggio, known as 'Noli me tangere,' a 'Flight into Egypt,' by Titian, and the 'Presentation in the Temple,' by Paul Veronese. Don José de Cabrera's offering was a fine composition

by Caravaggio, the story a 'Santa Margaritta raising to life a young man.' Don Luis Mendez de Haro presented a 'Repose of the Virgin,' by Titian, and a 'Christ on the Cross,' by the samé master. These, together with some brought to his Majesty from Naples by Don Garcia de Allevereda, Count of Castillo, made up the number of forty magnificent pictures, which Velasquez arranged by Philip's order in the Palace of the Escorial; and at the same time it was enriched by the celebrated production of Raphael called 'La Vergine del Pesce.' It was just with the tact which one might suppose guided Philip IV. when evincing his esteem, that he commissioned Velasquez to purchase in Rome all such works as he might judge suitable for a monarch whose munificence knew no bounds where art was concerned. In this trust it may be almost said that the King directed the taste of the artist, as the latter naturally looked for parallels to a throne; and the highest objects in art that liberality could secure came in rich abundance to the Court of Madrid. A list of the models which De Silva brought at different times from Italy may not prove uninteresting to the reader, as it will serve to show the

mutual taste of the monarch and the artist. In 1651 the newly-collected ran thus—

The Laocoon.
The Farnese Hercules.
The Gladiator.
Mars.
The Antinous.
The Nile.
Cleopatra.
The Apollo.
Mercury.
Niobe.
Pan.
The Gambler playing at Morra.
Venus.
A Vestal.
Diana.
An old Faun.
Narcissus.
The colossal statue of Flora.
Bacchus leaning against a tree.
Ceres.
The Lion.
The bust of Adrian.

The bust of Julian.
The bust of Livy.
The bust of Faustinus.
The bust of Numa.
The bust of Septimus Severus.
The bust of Antonio.
The bust of Germanicus.
The bust of Domitian.
The bust of Scipio.
The wrestling Gladiators.
The bust of Titus.

Besides these, a number of other emperors, and a countless multitude of male and female busts, the greater part of which assemblage was cast in bronze, Philip preferring it to plaster; perhaps because of its durability through all the hazards of travelling. The King's delight can be better imagined than described when Velasquez brought to him the head of Moses, which was executed by Michael Angelo for the tomb of Julius II.; and it was at this time that De Silva despatched to Spain the 'Conversion of Saint Paul,' the 'Israelites gathering the manna,' and a 'Glory' by Tintoretto; 'Venus and Adonis;' several por-

traits by Paul Veronese, and many others, too numerous for detail. About the same period Philip IV. gave his ambassador at the Court of London, Don Alfonso Cardena, an unlimited credit, in order that he might purchase at any price the picture called the 'Pearl of Raphael.' It was sold for £2000, which, with the 'Piscine' of Tintoretto, a 'Virgin' by Andrea del Sarto, and others, all became the property of Philip IV. by the transfer of the hammer at the sale of the unhappy Charles I. of England. This short memoir will present to the reader the certainty how greatly important to the arts was the ruling taste of such a king as Philip IV. of Spain.

PHILIP V. was, according to Palomino, an artist. When he ascended the Spanish throne the excellence of painting, sculpture, and architecture had declined to that degree which had been long before predicted. Philip, chagrined at this degeneracy, made every effort to renew the former sterling system of good taste. In this attempt he succeeded almost beyond his hopes. At his invitation eminent artists of France and Italy flocked to Spain: thus, if the glory of its

professors was gone by, the past was not suffered to be held in light estimation by the emulating activity of Philip V.

PIAGALI (FRANCISCO). An artist, and a native of Saragossa. There is little known of him, but that Antonio Palomino places him in the class of good Valencian painters.—*Valencia.*

PIGNATELLI (FRAY DON VICENTE). Landscape painter. Constant mention is made of Spanish nobles both as respects their talents as artists, and their generous protection of those who, having the same taste, were forced to live by its employment. In these particulars none make a greater figure than Don Pignatelli, and under such view he deserves a degree of notice which it would be ungrateful to withhold. From his earliest youth this nobleman demonstrated a decided inclination for the arts. A society of professors and amateurs met frequently in council, upon the expediency of forming an Academy in Saragossa. Pignatelli, as a first step, gave up his own spacious abode for the accommodation of public pupils, and the second was, to ask the approba-

tion of his Majesty Philip V. for the instituting a regular establishment in his native city; to which request the King not only heartily acceded, but most considerately desired that Pignatelli would become president of the Academy. That of San Fernando enrolled him among its members in the year 1767. As an artist, and as a friend to the arts, he will be long remembered at Saragossa, where he died much lamented in 1770.—*Madrid.*

PITI. Historical painter, born at Salamanca. He was a disciple of Luca Giordano. When Fa-Presto returned to Italy, Piti visited Old Castile, where he received a commission to work in the Cathedral of Valladolid. In all that he executed for that temple the manner of his Italian master is conspicuous, and equally so are the pictures he painted for the Chapel of the Marquis of Ceralvo at Salamanca.—*Madrid.*

PIZARRO (ANTONIO). Historical painter; was a pupil of Greco, who advanced him so respectably in the art, that in the latter part of the sixteenth century, and at the beginning of the

seventeenth, he was much esteemed and employed in Toledo, where are still to be seen many good pictures by him. There is one in the Trinitarian Convent of the aforesaid city, which is a capital proof of his pictorial efforts: the subject of this piece rests on the circumstances attending the foundation of the order, and is consequently highly valued by the brotherhood. In the Church of Santa Maria, in the town of Casarrubios, is a 'Nativity of the Virgin,' and some other pictures of equal merit by this artist. "The Life of San Ildefonso," as written by Salazar de Mendoza, and published in Toledo in 1618, is embellished by engravings designed by Pizarro.—*Madrid.*

PLANES THE ELDER (DON LUIS ANTONIO). Artist; born about 1732 in Valencia. He was a member of the Academy of San Carlos. As one of the directors he deserves to appear in its chronicles.—*Valencia.*

PLANES THE YOUNGER (LUIS ANTONIO). Historical painter; born at Valencia in 1765. He took his preliminary instructions at the Institution under his father Don Luis, and

carried off the first prize of every class. But on going to Madrid his views became enlarged under the masterly direction of Francisco Bayeu, who made him closely study the antique; and in a short time he gained the gold medal of San Fernando. Thus he was gaining every possible ground in the esteem of both the societies, (who respectively possess excellent specimens of his uncommon abilities,) when his too incessant application caused his early death, which occurred in 1799.—*Valencia.*

PLANO (FRANCISCO). Portrait painter in oil, decorative fresco painter, and architect; was a native of Daroca, but resided about 1685 in Saragossa, where his reputation was very high. Palomino speaks of his successes as a decorator with much admiration, and that he was not surpassed even by the celebrated Colona or Metelli. The justice of this opinion becomes strengthened by a review of his works in the Church of Nuestra Señora del Portillo at Saragossa, as also in many other temples that are indebted for some of their beautifully florid ornaments to his hand. The different branches of art which he professed were

generally brought together in aid of the decorations, which in his taste would be incomplete unless commingled.—*Madrid.*

POLANCOS (TOMAS AND JUAN). Artists and brothers; were born in a village of Andalusia, at some distance from Seville, where, as soon as years enabled them, they repaired for the purpose of studying in the school of Francisco Zurbaran, whose style eventually they so nearly imitated, that it became a matter of great difficulty to decide upon the painter, when the discussion was held upon the given names of Zurbaran or Polancos. They painted much; and where their signature informs, still the proximity to the manner of their master is a matter of surprise. Of these well-certified pictures are the 'Martyrdom of Saint Stephen,' the 'Nativity,' 'Saint Hermenegilda,' and 'Saint Ferdinand,' which were all executed for Saint Stephen's Church at Seville, where many of Zurbaran's masterpieces found a place. For Saint Paul's Church in the same city the Polancos likewise painted many considerable pictures. Among the number, perhaps the most attractive are the

'Angels appearing to Abraham,' 'Tobias and Raphael,' 'Jacob wrestling with the Angel,' 'Joseph's Dream,' and a 'Saint Theresa.' These works bear dates, occurring between 1646 and 1649.—*Seville.*

POLO (BERNARDO). Fruit and flower painter; was established in Saragossa about 1692. His specimens afford extreme pleasure to the amateur, inasmuch as the subjects are delicate and close imitations from nature, and elegantly disposed. The connoisseurs of Madrid are no less aware of the merit of Polo's productions than are those of Saragossa, who possess the major part, and from whom it is difficult to make a purchase of any.—*Madrid.*

POLO THE ELDER (DIEGO). Historical painter; born at Burgos in 1560. He was a disciple of Patricio Caxes. The portraits of the Gothic kings, which he painted to order, were the first works that brought his name into confirmed repute, and then his great claim in these was to color; and in this respect his celebrity lost nothing upon the accomplishing many other

commissions, and more particularly when he presented to the public a composition wherein 'Saint Jerome appears as reproved by Angels, for having indulged in the perusal of Cicero.' 'A Magdalen,' by Diego Polo, was first hung in the Escorial, and afterwards removed to the Rosario. He died in 1600.—*Madrid.*

POLO THE YOUNGER (DIEGO). Historical and portrait painter; born at Burgos in 1620. After he had attained his sixteenth year he went to Madrid, and there became the pupil of Antonio Lanchares. On his obtaining permission to study in the Escorial, he became enamoured with the Venetian school, and diligently copied every Titian that met his eye: therefore the esteem he gained as a colorist is easily conceived. He was early employed in executing pictures for the Palace at Madrid; and in these early pictures are included the portraits of Ramirez II. and Ordous II. For the Church of Saint Mary at Madrid he painted an 'Annunciation,' and for the Carmelite Convent of the same city a 'Baptism of our Saviour.' He also lived long enough to finish a few more, the exe-

cution of which even secured the approval of Velasquez de Silva; but death snatched him from the arts when he had scarcely attained his thirty-fifth year. Polo the Younger died in 1655.—*Madrid.*

PONCE (ROCA). Landscape painter. It is not ascertained where he was born, only that he was deservedly encouraged in Madrid about the year 1698, at which time some of his pictures are dated. His landscapes have that sort of pleasantness agreeable to nature, which need not the name of the master in order to yield them a share of admiration.—*Madrid.*

PONS (ANTONIO). Historical painter; born at Bexix, a district of Segorba, in 1725. By his parents he was destined to the career of letters; but moved by the desire of becoming a painter, he urged their consent, and it was agreed that he should commence his studies under Antonio Richart, who was now in high credit at Valencia. With this master, however, it appeared to Pons that all he undertook was laborious instead of pleasant; which might rather proceed from the

pupil's impetuosity for attaining perfection, than from any ill-conceived mode of instruction on the part of Richart. In 1746 Pons went to Madrid, and for some time was in constant attendance at the sittings of the San Fernando Academy. After the lapse of five years, passed in the Spanish metropolis, he departed for that of Italy, where for a considerable time he devoted himself to the study of the antique; and afterwards to the strict examination of the great masters, as also to the observation of the ruins and architectural grandeurs of ancient Rome. Finally, as well as a painter, he became an antiquary of great notoriety. The necessary sciences in which Pons was involved before he could be known as the virtuoso above mentioned did not detach him from painting to the degree which might be supposed; but, in all probability, such would have been the case had not his necessities forced him to continue the use of his pencil, and that most strenuously; for without its aid he could not procure the many expensive accessories to his other pursuits. All that he saw rare of Herculaneum served afresh to inflame his ardour; and he was on the point of abandoning his palette, and placing himself in

inextricable difficulties by flying to Greece and Egypt in search of deeper knowledge, when his friend Don Alfonso de Arosteguy, plenipotentiary minister at Naples, not only prevented the proposed march after the lore of the Pyramids, but succeeded in gaining his consent for a return to his native country.

Don Alfonso's introductory letters to many of his noble connexions, in favour of his *protégé*, caused the reception of Pons at Madrid to be of the most flattering description, and he was in a great measure soothed for not having trod in ruined Athens, and for not being more learned in hieroglyphics than he had intended. Immediately upon his revisiting Spain his presence was commanded at the Escorial, for the purpose of painting the portraits of all the illustrious men whose literary works enriched the library of that royal monastery. Five years was Pons engaged in this interesting labor, always excepting his hours of recreation, which were consecrated to research among the countless parchments of such a repository of manuscripts: but art was the point he now continually kept in view during all these indulgences. After the completion of the

above-mentioned portraits, he copied, in a truly exquisite manner, the two *chef-d'œuvres* of Raphael, called 'La Perla' and 'La Vergine del Pesce,'—'Saint Paul' and 'Saint Peter,' by Guido,—and the 'Presentation of the Virgin' and the 'Centurion,' by Paul Veronese.

Again, in Madrid, Pons became absolutely the fashion, inasmuch as it was considered a marked deficiency of taste not to admire his works and opinions. A council extraordinary sent him upon a mission to Andalusia: the duty he was to perform lay in his choice of pictures among those possessed by the Jesuits, which might serve as studies for the Academy of San Fernando. He acquitted himself in this trust with his usual ability; for he not only selected fine productions, but brought back descriptive notes of all other rare objects of art which Andalusia was at that time known to count its own. Moreover, he gathered from manuscript and other means information of the origin of pious foundations, inscriptions, epitaphs, sepulchres, the economy and government of the people, their manners, customs, agriculture,—and, in short, all that was worth scrutiny. From these resources he medi-

tated his "Travels in Spain," and which he commenced in 1771. In 1772, as it progressed, Charles III. was so delighted with the erudition of the work, and its utility, that he granted to the author a rich benefice. It is much to be regretted that in this truly valuable work Pons did not include a description of either Grenada, Galicia, or the Asturias; but the fact is, that he had not an opportunity of extending his observations minutely to these parts of his country.

As a recompense for his many services, the Academy of San Fernando nominated him its secretary in 1776, which office he filled during fourteen years. In the midst of so many engagements which such a situation multiplied upon his time, he nevertheless, by the overcoming power of industry, found himself enabled to continue his "Travels" as the vacations occurred, and also to establish an academy for architecture. Pons published the manuscript of Don Felipe de Guevara, entitled "Commentarios de la Pintura." His personal exertions did not prevent his constant exhortations to the students of the institution, that they should be zealous in their endeavours to support the credit of the arts and their

nation at one and the same time: it was unnecessary to cite himself as an example, for that was apparent to all.

His Majesty, Charles III., after many gracious favors extended to Pons, considered he had not sufficiently complimented the zeal of this artist until he assigned to him the rank of councillor to the San Fernando Academy; which he supported with all honor until his death, which happened at Madrid in 1792. His funeral was conducted with exceeding pomp—the learned of many countries showing their voluntary respect by attending in person this last earthly solemnity. His nephew, Don José Pons, who published the eighteenth volume of his uncle's "Travels," composed the sepulchral record, which was graven in the following words:—"D. O. M. Antonius Pons, Regis et Bonarum Artium Academiæ à secretis, Hispaniâ peregrinatâ, templis, ædibus, viis lustratis, de urbium decore et civium utilitate optimè meritus, ann. LXVII., m. V., d. VII. Obiit A. D. MDCCLXXXXII. Josephus Pons, nepos, D. S. P." —*Valencia and Madrid.*

PONS (MOISE JAIME). Historical painter

in oil and fresco; born at Valls, in the district of Tarragona. Both the Juncosas were alternately his instructors; and, thus circumstanced, he was sure of obtaining the general suffrage, whether or no his abilities were of a description to command it. He designed with some correctness, and could challenge many a better master on the score of color: in proof are his frescos in the Church of Mercy at Reus; and in the same retreat is one of his best pictures, representing 'The dead Saviour in the Virgin's arms.' Pons also executed two frescos in the Chapel of Saint Ursula, in the town of Valls; and painted in oil a large picture of Saint Michael, (after an engraving from Raphael,) for a chapel in the Church of Altafulla. Being an ecclesiastic, he was selected to paint a greater part of the pictures in the Monastery of Scala Dei, which he completed about the year 1722. Some of his works before cited bear later dates. He was not wholly deficient in design, but his principal excellence lay in color. He died about the middle of the eighteenth century.—*Valencia.*

PONTONS (PABLO). Historical painter; born at Valencia, where he acquired the art of

painting under Pedro Orrente, whose Venetian palette was closely matched by that of his pupil. During twelve years he was kept in almost continual employment for the Convent of Mercy in Valencia. In the cloister of that monastery he has represented the life of San Pedro Pascuale; and in the Church of the same edifice are also many of his compositions: while in the library is a fine portrait of a monk, in which the masterly touch of Pontons is worth attention: this picture was finished in 1668. His works abound in Valencia, where high consideration is awarded to those he painted conjointly with Jerome Espinosa for the great altar of Maria de Morella; and for that Church he painted without assistance the large pictures of the 'Birth of Christ,' the 'Epiphany,' and 'Saint Julian and Saint Theodore, the Martyrs.'—*Valencia.*

POSADUS (FRAY MIGUEL). Historical painter; born in the kingdom of Arragon in 1711. It is not evident of whom he learned the art of painting. At thirty he took the habit of the Dominicans at Segorba, passing his noviciate in the Convent of Saint Dominick at Valencia, where he

executed a beautiful picture styled the 'Virgin of Consolation.' On his return to Segorba he painted for the Cathedral of that city three pictures, representing 'Saint John,' 'Saint Joseph,' and 'Saint Blas.' He died in his Convent in 1753.—*Valencia.*

POZO (PEDRO). Historical painter; born at Lucena. The school of Ximenes de Illescas first engaged his attention: afterwards, he studied under Luis Cancino, and in all probability would have made a figure in the arts, only that, like his master, he allowed literary pursuits to engage him to the detriment of the former; for although he subsequently went to Rome in the view of giving undivided attention to the great masters, the love of letters prevailed, and the efforts of his pencil are proportionably weak, although presenting indications of an embryo talent too sadly neglected.—*Seville.*

PRADO (PEDRO). Historical and flower painter; born at Toledo, as it appears, about 1563. It is also presumable that he was the disciple of Francisco de Commontes, who for

many years was chief painter to the Cathedral of Toledo. Several writers, among whom stands prominently Antonio Palomino, give an interesting account of Blas del Prado's visit to the kingdom of Morocco, the Emperor of which country had, by a special embassy, solicited Philip II. to select an eminent artist on whom to impose his (Philip's) commands, to the end of dwelling some time in his states, and diligently to serve him in painting pictures worthy an Emperor's admiration and consequent reward. The Spanish Monarch, gratified in more than one sense, quickly made choice of Blas del Prado, enjoining him to be indefatigable for the embellishment of the Palaces of Morocco.

On the artist's arrival there, the Emperor received him with every demonstration of respect. Prado's character was of that ductile description which suited itself in the most agreeable manner through the most disagreeable circumstances. Under a government at once despotic and barbarous, he behaved as though variations from his own habits and manners were advantages, of which he lost no time in availing himself. Thus, his becoming Spanish hat, jaunty mantle, and

well-fitting doublet, were discarded for the Moorish turban, striped tunic, and jewelled hood. Moreover, the elegant position of a courtly Spaniard was abandoned for the more servile postures of his swarthy companions. But, barbarous as they were, such complacency was not thrown away upon them. The Emperor gave solid proofs of his approbation; and the princes, with all the chief of the court, followed so high an example. The ostensible reason for Prado's visit to this empire was to paint the portraits of all the royal family; but it is presumable that matters of policy, of more than one tendency, engaged a person whose diplomatic accomplishments have been partly defined. In the fact of portrait painting he acquitted himself with so much success, that the Emperor's generosity knew no bounds: as the resemblances came one after another of his cherished daughters, a fresh shower of gold and jewels descended for the acceptance of the thriving artist; and by the time the august family saw a silent but exact duplicate of themselves on the panels of Blas del Prado, their gratification was quite equal to that experienced by the more enlightened minds of other realms.

It was a few years before the death of Philip II. that Prado had fulfilled his engagements to the court of Morocco, and returned into Spain greatly enriched by his well-rewarded labors. He had also gained greater consideration in the esteem of Philip. If a picture was for exportation, and of a particular character, Prado was chosen to paint it. For the Monastery of Guadaloupe he executed a 'San Antonio,' a 'Presentation in the Temple,' a 'Holy Family,' and a 'San Blas.' Those which he painted for the great Church at Madrid are very superb works; of which the 'Descent from the Cross,' and a 'Virgin and Saint Catherine,' cannot be deemed other than masterpieces. The high claims of these pictures consist in a pure design, dignity of the forms, and due arrangement of the whole composition, confessedly the three great attributes of mastery in art. Prado restored the picture of the 'Assumption' in the capitulary hall of the Cathedral. He painted flowers and fruit with an admirable feeling after nature, grouping his objects elegantly, with sweetness of color, and high finish. Prado did not live very long after his royal master, Philip II., but died about the year 1601.—*Madrid.*

PRIETO (DOÑA MARIA DE LORETTO). A female artist; was born at Madrid in 1753. At an extremely early age she manifested a happy disposition for painting. Her father, Don Tomas Prieto, gave her the necessary instruction, and her application was such as to secure a very respectable attainment of the art. The Academy of San Fernando nominated this lady an honorary member, in consideration of the number of works which she presented to that institution; among them were many etchings by herself.

PUCHE (JUAN). Painter of general subjects. He was the pupil of Don Antonio Palomino. His design, upon the whole, was good; and his style of coloring more pleasing than that of his celebrated master. There is only one large scriptural subject known of him, and that is at Madrid in a private collection; but his smaller easel pictures recur often, and are very agreeable. —*Madrid.*

PUGA (ANTONIO). Painter of general subjects; was a disciple of Velasquez de Silva. As

that great master painted in different styles, so he had many imitators in each. Now Puga closely pursued him in that which de Silva adopted when young: thus, at the first glance, it would be scarcely possible to say which of them executed the rustic interiors, when such were brought together for inspection; the trial having been made, and the question not decided until a strict examination precluded doubt. Puga finished many pictures of the description named in the years 1650 and 1654. In 1653 he painted six fine pictures for a nobleman, which have since passed into the hands of Don Silvestro de Castro: they are also very clever in the manner of his master. —*Madrid.*

Q.

QUADRA (DON NICOLO ANTONIO). Portrait painter. This artist would be entirely unknown but for one picture, which is in the Carmelite Convent at Madrid: it is the portrait of one of their Bishops, and is exceedingly in the style of Claudio Coello, of whom it is most pro-

bable he was a pupil. There is so much decision about the manner of the painting that it is irrational to suppose that the birth and decease of his efforts occurred in this single, well-executed portrait: on the contrary, it may be fairly presumed that accident destroyed, or circumstances concealed, the rest of his productions, as this is the only one traceable from his name being written on it at full length, and dated in the year 1645.—*Madrid.*

QUINTANA. Historical painter; resided in Baza, in Grenada, about 1689. In the Cloister of San Francisco at Baza are some well-colored pictures by this artist.—*Seville.*

QUIROS (LORENZO). Historical painter; born at Santos in Estremadura, in the year 1717. He was first placed with a drawing-master at Badajos, and afterwards went to Seville, where he entered the school of Don Bernardo Germano Llorente, who made him paint both in oil and distemper. A considerable time having passed in these studies, he was advised to attend the course of lectures at the

Academy of San Fernando. Both Corrado and Raphael Mengs were interested in his professional and general welfare, and endeavoured to restrain his capricious character by constantly employing him in the service of the King; but his acquiescence to their views was but of brief duration, and with a whimsicality unbecoming his genius he was suddenly lost sight of, and not again discovered by his friends until after the lapse of twenty years, when they ascertained that he had passed this score of years in Seville, industriously copying every picture of Murillo to which he could get access *incog*. His early works are frequently seen at Madrid, in the Academy of San Fernando, at Cazalla, Grenada, in the Charter House of Xeres, and that of Santa Maria de las Cuevas, as also his many beautiful copies of Murillo at Seville.—*Seville.*

R.

RABIELLA (PABLO). Battle painter; resided at Saragossa at the commencement of the eighteenth century, where he enjoyed a certain

degree of reputation, which he, no doubt, in some measure deserved; for, although not entirely correct in design, he possessed some of the best rules of art, and a style like that of Rizi, still savouring of the manner of Juan de Valdes; both of which are favorable to the dashing spirit of battle scenes. To such subjects Rabiella has done extreme justice, introducing episodes of the times, which were sure to render them interesting. Many of Rabiella's pictures, of the above-mentioned description, are to be found in the Trinitatarian Convent of Teruel, as also in the Chapel of San Marcos, and that of San Diego. His large representation of the battle of Clavijo is in the Cathedral de la Seu, at Saragossa.—*Valencia.*

RAMIREZ (CRISTOBAL). Historical painter; appears to have been the brother or relative of the succeeding artists of that name, as he was their contemporary and associate. In 1660 he painted some few pictures for the Churches of Seville, which are not remarkable for color, but extremely so for correctness of design.—*Seville.*

RAMIREZ (JUAN). Portrait painter. His portraits, which are not few in Seville, are painted with much taste. The Chapter employed him in 1536 for decorations on and near the great organ in the Cathedral of Seville, and the sum registered for its payment is twenty gold ducats; and for work done in the Chapel of San Cristobal he received eighteen thousand maravedes in 1537. This latter sum was certainly worth recording, as it conveys the paradox of largeness and smallness at the same time. Besides his portraits, no vestiges remain of Ramirez' labors; but the degree of consequence attachable to them rests upon the importance of the places which he was engaged to decorate.—*Seville.*

RAMIREZ (GERONIMO). Historical painter; born at Seville. He was a disciple of Roelas. Without the walls of the said city, in the Hospital of Sangre, is a very fine picture signed Geronimo Ramirez. It represents the Pope surrounded by his Cardinals and divers other persons: the animation of the countenances, the boldness of the characters, broad design, and fine coloring, are

qualities which would recommend any picture to esteem, whether or no the subject might be what is deemed interesting. It has been removed to the Alcazar of Seville.—*Seville.*

RAMIREZ (DOCTOR DON JOSE). Historical painter; was born at Valencia in 1624, and in due time became the pupil of the celebrated Geronimo de Espinosa, whom he so closely imitated, that the works of the master are confounded with his, unless, as in some instances, signatures inform the observer. There is one of Ramirez' grand productions in the Oratory of San Felipe de Neri at Valencia; the subject is the 'Mother and Child.' For most of the Convents and Churches of the above-named city he painted excellent pictures, frequently recurring to his favorite subject of San Felipe de Neri, whose life he wrote, and dedicated it to Pope Innocent XI. Don Jose Ramirez died in 1692.—*Valencia.*

RAMIREZ (FELIPE). Painter of dead and living game. His works are of the most fascinating description in his line of subject: correct-

ness and freshness distinguish them in an eminent degree. His design is large, and wherever his pictures are met with, the value set on them is not small.—*Seville.*

RAMIREZ (PEDRO). An artist; and very liberal in his assistance to the Academy of Seville in 1660.—*Seville.*

RAMIREZ BENAVIDES (JUAN). Historical painter; son of Juan Ramirez, and brother of the Doctor Ramirez, who instructed him in the first principles of painting; and in a very short time the young Juan advanced so far in the art that his brother sent him to Madrid, deeming, that under the superintendence of Corrado Giaciunto, the happy talents of the youth would be sooner brought to excellence. In 1753 he was named supernumerary member of the Association of San Fernando. They hold in estimation those of his productions which represent the election of Pelagio, whom in early times the Spaniards chose for their governor.

Beyond this nothing can be said in favor of him or his pursuits: so far from continuing to

improve when under the tuition of Corrado, he misapplied his time, and even lost the practice of those good principles of art which he had acquired with his brother. He died neglected in 1782.—*Seville.*

RAXIS (PEDRO DE). Historical painter. He was of no mean repute in 1568 at Grenada, where it is most likely that he was born. However that may be, the number of his pictures which occur in the different temples of this fine city remain to prove his success. They are nobly executed, as may be known by those in the Church of San Geronimo, the Convent of the Minims, that of the Barefooted Friars, the Augustine Monastery, and in that dedicated to St. John.—*Seville.*

REBOLLOSO (ANTONIO). Historical painter. He was well known in Murcia in the year 1735. The pictures which are in the second cloister of the Convent of Mercy at Lorca, presenting different traits in the 'History of Saint Raymond,' are by Rebolloso, and, though

extremely deficient in color, are well designed.—*Valencia.*

REDONDILLO (ISIDORO DE). Portrait painter; born at Madrid: was the pupil of Nardi. It is not difficult to recognise the productions of this artist as soon as seen. In Madrid there are enough of them. Charles II. bestowed on him the title of royal painter in 1685.—*Madrid.*

REJON DE SILVA (DON DIEGO). His quality of grandee certainly prevented his attaining a much higher degree in art than his very great abilities could have secured for him, had circumstances forced him to employ them: as it was, he became distinguished for his elegant designs and general knowledge of painting. He was the friend of Raphael Mengs, and not much less profound in the theory of art than that great writer on its principles. For the practice, Rejon de Silva contented himself with copying and re-copying the works of his favorite Mengs. He was one of the Council of San Fernando. He died in 1796.—*Madrid.*

REQUENA (VICENTE). Historical painter; born at Cocentayna. In 1590 he resided at Valencia, and painted the three great altars, severally named the Conception, St. Jerome, and St. Anne, which are in the Monastery of San Miguel de las Reyes, beyond the city walls of Valencia. He likewise painted for the Convent of San Domingo a 'San Miguel' and 'San Lorenzo.'—*Valencia.*

REYNA (FRANCISCO DE). Historical painter; born in the beginning of the seventeenth century. In 1628 he entered the school of Herrera the elder at Seville, and, for the honor of Reyna, it must be asserted that he gained much upon the style of his celebrated teacher. His coloring was transparent, which, together with a vigorous clair-obscure, full pencil, and grandeur of composition, bring an admiring reminiscence of Herrera's dignified and fiery manner. In testimony of this opinion are his striking pictures of 'Purgatory' in the Omnium Sanctorum at Seville, and his productions in the Chapel of the Rosario, in the College of Mount Sion. He died young, in 1659.—*Seville.*

RIBALTA (FRANCISCO). Historical painter; was born at Castellon de la Plana in 1551. He first learned something of the art under a person of little note, of whose daughter, however, Ribalta became violently enamoured. Fired with love and genius at the same moment, he was in the usual difficulty of making the two paths lead to one point: to go straightforward in either presented a fear of never returning to the other: but the lady made all things easy by offering a solemn promise to be faithful to her vows if he would first go to Italy, and study with persevering attention the works of those great masters whose example in art were alone worthy of imitation. It has not come within the views of the writer of these memoirs to insert much of anecdote, particularly concerning the loves of painters; but Ribalta's affection, as in the case of Quintin Matsy's, seems to have been an elixir inspiriting him to the achievement of many wonders in his profession. Four years did he stay in Italy: there, while beholding the works of the sublime Raphael, in which the different emotions of the mind are so vividly conveyed, whether of tenderness, piety, dignity, horror, doubt, anxiety, or

compassion, did the young Ribalta feel a ray of genius shedding its influence on his understanding of the line he should pursue, which conducted him to an elevated practice of the art. His studies from such noble pictures were well judged, being in after days legitimately adapted to his own style and use, for the meanness of copy was avoided by the power of invention. Intimate with the Caracci, he could neither fail in admiring their productions, or reaping desirable knowledge; but the final taste, which he secured while at Rome, was that which led him to the study of Sebastian del Piombo's splendid compositions; and by the time Ribalta had returned to Spain he could place before the eyes of his mistress's father such an original that the daughter was no longer inclined to disappoint her lover; neither was the Archbishop, Don Juan de Ribera, disposed to look coldly upon the efforts of the talented Ribalta; who, immediately after his marriage, received an order from that dignitary to paint a 'Last Supper' for the great altar of the College of Corpus Christi. In this picture Ribalta was pleased to be personal, giving a benign aspect to that of his 'Saint Andrew,'

in the well-known features of the venerable father Muñoz; and lending to the head of 'Judas' the visage of a neighbour who was obnoxious to him, and whose name was Pradas. This celebrated picture drew from all immediate applause; and when Vicenzio Carducci was sent expressly by his Majesty to copy it for a Church at Madrid, he said it was indeed a work fit to be repeated by those who dared attempt it: he did, and he made his copy a fine picture, but still it falls short of the original. High in the esteem of the clergy, Ribalta painted for numbers of the principal Churches throughout Spain. In 1594 and 1596 he completed a great number for those of Valencia; and from 1599, until 1620, many for those of Algemesi, Caraxente, Porta Cœli, Morella, Castellon de la Plana, Madrid, San Ildefonso, Toledo, Segorba, Val de Cristo, and other places. This artist was one of the most indefatigable, his works being almost incredibly numerous: his design was grand; the character of his forms noble and simple; his composition faultless. Ribalta's anatomy was as correct as possible: his coloring was not always persuasive, but sometimes in fine feeling with the subject:

to all this must be added, that he possessed a richness of pencil never deviating in the slightest degree to affectation. This truly fine Spanish artist died in 1628.—*Valencia.*

His pupils were,—

Gregorio Bausa,
Gregorio Castañeda,
Francisco Zariñena,
Mateo Gilarte,
Andro Marzo,
Juan Ribalta.

RIBALTA (JUAN DE). Historical painter; born in 1597. He was the son and pupil of the preceding. It may be easily imagined how much advantage he derived from so able and interested an instructor as his father, and he was not in any way unworthy the care he received.

At eighteen his education in art was complete; for at that early period he painted a magnificent picture of Mount Calvary, which was executed for the Church of San Miguel de los Reyedos; it has been since removed to Valencia. Although biography yields very particular information of Juan Ribalta's life, yet it would have been nearly

incredible to suppose he could have accomplished so grand a work as the one just mentioned in such juvenile days, was it not placed beyond doubt by the following inscription: "Joannes Ribalta pingebat et invenit 18 ætatis, sup. anno 1615." This composition justly places the son above the rank of the father as a painter, since there is no point of art, throughout the whole work, that is not well sustained; and, as to color, nothing could be more harmonious, which was not always the case with that of Francisco Ribalta, who was moreover often careless in the execution of a picture from the too great tax made upon his exertions by the superiors of Convents, &c. The two Ribaltas, nevertheless, resembled each other in many essentials; and, among others, facility, design, and invention. By the time that Juan had reached his thirtieth year, he had enriched his country with numbers of splendid pictures. A nobleman named Don Diego de Vich, aware that nothing would be difficult or irksome to a Ribalta, imposed upon Juan the patriotic task of painting the portraits of all the celebrated men to whom Valencia had the honor of giving birth, but who were unknown

even in some parts of Spain. Only thirty of these portraits could Juan complete, as he died a year and some months after his father.

As the names of many of the personages have occurred in this "Dictionary," although not as artists, and as they are delineated by Juan Ribalta, it may not be intrusive to insert a list of those he had time to finish:

Luis Vives,
Jayme Ferruz,
Jose Esteban,
Father Benito Pereyra,
Geronimo Muñoz,
Francisco Geronimo Simon,
Jayme Falco,
Juan Plaza,
Henrique Juan,
Francisco Tarrega,
Ausias March,
Pedro Juan Nuñez,
Pedro Juan Trilles,
Jayme Roig,
Francisco Colla
Doctor Miguel Salon,
Doctor Agustin Marti,

Gaspar de Aguilar,
Guillen de Castro,
Balthasar Marrades,
Gaspar Sapena,
Juan Bautista Comes,
Nicolas Factor,
San Luis Bertrand,
San Vicente Ferrer,
San Bernardo,
San Francisco de Borja,
Don Fernando de Arragon,
Frederigo Furio Ceriol,
Alejandro VI.

One of this artist's charming productions is an 'Interior,' with bravos playing at cards, and regaling with fruit and wine. Indeed no style was unapproachable to Ribalta: thus in humor, as in the expression of debauchery, his pencil traced nature. The before-mentioned Don Diego de Vich, at his death, bequeathed all the portraits, as likewise a beautiful picture of Saint Cecilia, painted jointly by father and son, to the Monastery of San Geronimo. It is seldom that a Spanish amateur is without a Juan Ribalta. Like Francisco, he was almost continually employed

to work for the Churches of Spain, where the fine productions of both are still, generally speaking, in good preservation. The younger Ribalta died about 1631.—*Valencia.*

RIBERA (JOSE). Surnamed Lo Spagnoletto, or the Spaniard. Historical painter; born at Xativa, very near the city of Valencia. Some of the Italian artists who admired his exquisite productions, and jealous of yielding him as a native of any other clime than their own, boldly asserted that he was by birth a Neapolitan: however this report never gained general credit; and those pictures on which he himself signed "Jos. Ribera, Hisp. Valenti. setab. F. partenop. 1628," as well as the fact being known to his fellow-students, sufficiently demonstrated his name and country to obtain for him the distinctive appellation of Lo Spagnoletto. Ribera was of noble descent but poor; and most likely to his poverty are the arts indebted for the fine master who helped to adorn their sphere; since, had he been as rich as he was exalted by birth, the world would have offered too many seductions for the employment of his time, to have allowed

him that arduous perseverance in the labours of art, which admits no division of pursuit if the aim be excellence. It happened one day that Ribera, when a mere boy, saw some of Francisco Ribalta's pictures, and from that moment he resolved, at no distant period, to become a pupil of that master; which he accordingly did: but the expences of admittance to the school were not defrayed without his first undergoing privations and sacrifices, which, in truth, required such a determined mind as Ribera's to sustain. It is, however, most certain, that the vicissitudes attendant upon his early years stamped, in a great measure, the character of his future taste, which always most delighted in the forcible and the austere.

He followed his studies in the Academy of the elder Ribalta at Valencia, for somewhat more than the space of two years; and then Italy, with all her advantages, stood forth to his imagination with an imposing magnitude,—not, indeed, causing him to shrink from a trial of skill, but instantly to fly to Rome, and force her to acknowledge him as an equal with her sons of highest talent. Before Ribera had numbered seventeen

years, he had seen the Vatican. Notwithstanding the soft and bewitching graces which are so often inseparable from the productions of Raphael, at first our severer Ribera studied them with as deep an interest as might be supposed influential; but his prevailing desire was at last gratified; and the terrible of Michael Angelo da Caravaggio won so much upon him, that he earnestly solicited to be admitted into the Academy of that artist, which was a favor extremely difficult to obtain, by the reason of Caravaggio's declining health. Nevertheless, Ribera carried his point, and zealously devoted his attention to the style of his new instructor. He had, however, shortly to regret the loss of Caravaggio, who died in 1609, when his pupil had only attained his twentieth year. Spagnoletto's pictures, some time after this, were all in the spirit of Caravaggio, and sufficiently so for them to be adjudged his works. About 1623 Ribera repaired to Parma, as he had some doubts respecting the supremacy of power in art, which was at that time given to Correggio; but no sooner had he beheld the masterpieces of that wonder-working artist, than his ambition took a new direction, and he was

determined to borrow some charm from the manner now revealed to him, which would soften the severity of his own. Undismayed by difficulty, unapprehensive of the result, Ribera made study after study from the all-charming productions of Correggio, until the harsh feeling of Caravaggio's principles melted before the softness he was imitating: thus it is, that the design and execution of Ribera were sometimes so chastened, that the solemnity of his subject was heightened by the most touching expression. On his return to Rome, nothing could exceed the astonishment of his associates at this unlooked-for change in the taste of Spagnoletto; and had it been encouraged as it deserved, the results would have been important as it concerns painting. His contemporaries were not disposed to show how much they admired, but rather how much they feared he would lose of greatness, if he did not again resume the forcible style which he had in some sort relinquished. Under the appearance of friendship his companions represented to him the different fortune which marked Caravaggio from Correggio; and that if he wanted to live a beggar he might follow the steps of the latter;

but that those of the former would conduct him to renown and riches. This reasoning could not but strengthen the long-disclosed propensity of Ribera, and he was determined to distinguish himself in the manner of painting which he had formerly adopted. He went to Naples, where he met a rich amateur, who not only predicted the full success of the artist, but gave him his only daughter in marriage, and devised an immediate plan for publishing the attainments of his son-in-law. Their general dwelling was near the Palace, and as Ribera had just finished a large picture, representing 'San Bartolomé,' he had it placed in the balcony which commanded the causeway: an immense crowd quickly gathered round the house, until the buzz of the multitude attracted the attention of the Viceroy in his Palace; on being informed of the cause, he desired the picture might be brought to him, which was accordingly done, and his pleasure equalled his surprise.

A suite of apartments was assigned to Ribera in the Palace, and he was instantly acknowledged painter to the Viceroy (Pietro Gerano d'Ossuna). All important pictures were now expected to proceed from his effective pencil;

none other could please a Neapolitan connoisseur. The Jesuits occupied him in their College of San Xavier, in that of Juan Nuova, and in the Treasury Chapel of the Cathedral. For the Carmelites he painted his famous 'Descent from the Cross,' in which a suavity similar to that of Correggio constitutes it one of the few beautiful exceptions to his own generally dry manner. The exquisite feeling thus imparted by his recollection of that master, has placed this picture among the masterpieces of the world. Spagnoletto was in high estimation with Philip IV., for whom he painted many grand pictures: indeed none could be more successful than was Ribera; fortune showered upon him her golden gifts, and enabled him to keep up the establishment of a prince. On the visit of Velasquez de Silva to Naples in 1630, Spagnoletto had the pleasure of entertaining him at his own palace, and of associating with a countryman and an artist, who like himself was eminent for genius, rank, and situation. Again, in 1649, these nobles met. Velasquez was the traveller, for Ribera never left Italy from the time of his youth, much to the discontent of Velasquez, and of all friends to the arts in Spain.

De Silva did not let Philip slumber over the merits of Spagnoletto; therefore, as we have already observed, Philip's Palaces were enriched with many of his finest works: in that of Madrid were more than thirty, besides several in the Retiro. Scarcely a Cathedral or great Church of Spain is without specimens by this truly great master. For the Convent of Monterey he painted a superb picture; the subject is, 'The Immaculate Conception;' on which he signed his name in full — "Jose de Ribera Español Valenciano fecit, 1635." Spagnoletto so perfectly understood the anatomy of the human figure, and his representations were so true to nature, that, in this grand attainment of the art, none could be said to surpass him among the greatest Italian masters: of this class are his martyrdoms and criminals at the place of execution, undergoing a variety of torture, and producing as terrible a variety of contortions, which his master hand well knew how to render with a faithfulness truly dreadful.

But not of such a tendency were all his compositions; for example, the 'Conception' beforementioned, and that in the Church of Santa Isa-

bella at Madrid, which is executed with due attention to the softest beauty, the face of the Virgin being the portrait of his own daughter. In design he infinitely surpassed Caravaggio, and quite equalled him in chiar-oscuro: he possessed the fullest power of imparting to his heads depth of expression, particularly when the object was marked by age or suffering. He had many pupils, among whom was Luca Giordano. Ribera wrote a treatise on art, which is said to explain his own principles with as much vigor as he put them into practice. He died at Naples in 1656. —*Valencia* and *Italy*.

RIBERA (JUAN VICENTE). Historical painter. His pedigree and birth-place are unknown; but about the year 1710 he was in much credit at Madrid. He painted the Cupola of Saint Philip the Royal; and in the Church of Vittoria are two of his pictures relative to the history of San Francisco de Polo. Pictures by this artist are not scarce.—*Madrid*.

RIBERA (LUIS ANTONIO). Painter of general subjects. He was one of the supporters

of the Academy of Seville, and largely contributed to defray its expences from the year 1666 until 1671.—*Seville.*

RICHARTE (DON ANTONIO). Historical painter in oil and fresco; was born at Yecla in 1690. He first learned painting under Senen Vila, and afterwards became a pupil of Menendez. Richarte established himself at Valencia, and kept an Academy there, which was well attended by private gentlemen who pursued the arts in the desultory manner of those who are independent. His principal works are in the above-mentioned city, as also in those of Reus and Godella.—*Valencia.*

His pupils were,—

Don Antonio Pons,
Juan Collado,
Don Jose Ingles.

RINCON (ANTONIO DEL). Historical and portrait painter; was born at Guadalaxara in 1446. He was the first Spanish artist who abandoned the Gothic style of painting, and on that account he is held in peculiar honor by the con-

noisseurs of his country. Ferdinand and Isabella were the encouraging patrons of Rincon; they bestowed on him the order of Saint James, besides instituting him painter to the Court. He painted the portraits of their Majesties in rich habiliments; they are placed in the Chapel Royal at Toledo. In the archives of the Cathedral it is observed, that, in 1483, Antonio Rincon and Alfonso Berruguete were employed together in painting pictures for the ancient grand Altar. In the same memorials, monies are accounted for as paid to Rincon for divers pictures. A great number of his works must have perished by fires which occurred in Toledo, for considering he was so highly patronised, and consequently fully employed, there are few of his productions to be seen; but those in the Church of Robledo de Chavela are very beautiful, and particularly interesting, as affording proofs of the decisive march which the artist made from the Gothic manner to the more natural. The subject of these pictures is a continuation of circumstances attending the life of the Virgin, agreeable to the invention of the painter, who, from the manner in which the above-mentioned series is executed, must be con-

sidered as one of the first in any country at the period in which he lived. His design was pure, and the judicious disposition of his figures, which are full of expression and beautifully draped, attest his taste for the graceful as well as the natural; and, withal, he possessed an extreme freedom of pencil. This artist was still in the service of Ferdinand and Isabella (whom he frequently accompanied on their travels) when he died at Seville in 1500.—*Madrid.*

His pupils were,—

Iñigo de Comontes,
Antonio de Comontes,
Diego Lopez,
Fernando del Rincon.

RINCON (FERNANDO DEL). Historical painter in oil and fresco; born at Toledo, and was the son and pupil of the preceding. He was not so celebrated as his father, but nevertheless he rose much above mediocrity. In 1503 he painted some pictures conjointly with Juan de Borgoña for the Cathedral. The parchments also of different Convents notice the payment for pictures

by F. Rincon. Some of his frescos in these sanctuaries are not without merit.—*Madrid.*

RIO BERNUIS (BARTOLOMÉ). Historical painter. He was a disciple of the celebrated Gasper Becerra, who, in his testament of generous record, places Bartolomé Rio among those of his pupils whom he wishes to be advanced in their profession when he should be no more. The will alluded to was opened in 1568, when Rio was still young; but Becerra's recommendation was all-available, and, at the commencement of the year 1607, he was chosen painter to the Cathedral of Toledo. His works in that Temple develope much of the dignity he acquired from his master's noble style. He died in 1627. —*Madrid.*

RISUENO (JOSE). Historical painter and sculptor, and the last who offered to the arts the school of Alonso Cano. He was born in Grenada about the middle of the seventeenth century; and, on becoming the pupil of the celebrated Cano, he made such rapid progress in the two

professions, that he astonished alike his master and fellow-disciples; of the latter he was one of the most able. When Antonio Palomino visited Grenada, in 1712, for the purpose of decorating the Convent of the Carmelites, he entreated Risueno to assist him, saying that he was the greatest for design in all Andalusia; and, in fact, Palomino's assertion was perfectly true at the period when he passed this judgment. Like Cano, nature was his model; like him, he seized her nobly; and, like him, his design was elegant: he could not, however, be said to equal him in color. It must be confessed that the works of both do not leave a wish that they should have judged or executed otherwise than they did. Risueno's productions in painting and sculpture adorn most of the Churches in and near the city of Grenada, where he died in 1721.—*Seville.*

RIZI (FRANCISCO). Historical painter in oil and fresco; also painted general subjects with an inventiveness peculiarly advantageous to himself. He was born at Madrid in 1608, where in the course of time he became the pupil of Vicenzio Carducci. Rizi takes his place among those

persons who are born with that extensive capacity which one can only express by the word genius. He possessed much, and improved it by cultivation. He was however so impetuous with his pencil, which rather seemed to guide him by its unrestricted sway than to be guided, that he never would allow himself the advantage of a pentimento, as so many great painters have done: he abhorred what he called corrections, and affirmed that what was incorrect would never be amended by change. It is true that his facility was often accompanied by a decision which did not render such a measure necessary; but in many instances the observer of his works entertains a different opinion to Rizi. He acquired early a brilliant fortune; but he did not become painter to Philip IV. until 1656. Charles II., who possessed too excellent a taste not to disapprove his indifference about composition, overlooked his errors in favor of the spiritedness of his execution, and continued the same honor to him, besides conferring on him a post of distinction in the Palace. Carreño having been unable to finish the fresco in the old Palace, representing the 'Fable of Pandora,' it was undertaken

by Rizi, who completed it in a free and masterly manner. In the grand saloon of the same edifice, he painted on three of its angles pleasing subjects from mythology: here he chose gold for his ground, which he managed with the best possible effect; but before he had quite completed the third angle he was called away by the Chapter of Toledo, who had selected him to paint in the Cathedral on the demise of Antonio Rubio. In 1665 he painted, in association with Carreño, one of the elegant Chapels of the Cathedral of the before-named city, which occupied them nearly five years; and, on the work being terminated, they received the sum of 4500 gold ducats.

In 1666 Rizi painted the portrait of the Cardinal Moscoso; and, in 1671, that of the Archbishop Don Rodriguez. On the occasion of the festival of the holy week, when the decorations were to be of the most striking character, Rizi was called, in company with Carreño, Escalante, and Mantuano, to contribute his efforts to render all as magnificent as possible. This was done in a succession of allegories, which, although somewhat intricate as to the meaning, were yet replete with talent and splendor. There is a fine

fresco by the hand of Rizi in the Church of San Antonio, otherwise called the Portuguese Chapel. But his peculiar genius is no where more conspicuous than in the theatre of the Retiro; it is here that he has given loose to the most unbridled imagination, where, if there be much to admire, it will also be seen that he has injured by caprice the good effect which the architecture would have otherwise produced, had the painter condescended to think it a matter of any moment. This theatre having its station in the centre of the Court, could not fail to injure the taste of its circles; for as the liberties of Rizi were approved, so the degeneracy was wide and absolute. Nevertheless the powers of his pencil can no more be disavowed, than his too frequently incorrect design. In all the Churches of Spain the works of Rizi are to be seen, and the balance is kept pretty equal between their merits and defects; of the former are a bold touch, figures full of energetic expression, elegant draperies, scenic activity, and vigorous color; of the latter, a too great departure from simplicity, with a carelessness of arrangement not atoned for by the variety, which was intended to, and did

dazzle the judgment of the amateurs of the day. He died in 1685.—*Madrid.*

His pupils were,—

Claudio Coello,
Juan Leon de Valdelmira,
Juan Antonio Escalante,
De la Vega Gonzales,
Juan de Laredo Fernandez,
Jose Antolinez,
Vicencio Benavides,
Don Antonio de Cedillo Gonzales.

RIZI (FRAY JUAN). Historical painter. He was born at Madrid in 1595; and, being an elder brother of the preceding, he possessed an influence over Francisco in the direction of his professional views. For himself, he became the disciple of Fray Bautista Mayno, who has been already memorialized as the instructor in art of Philip IV. before he ascended the throne. Juan Rizi was an apt pupil, and soon considered himself equal to undertake pictures of some consequence. Indeed he felt no hesitation in any thing that he attempted, which rather deteriorated than improved his execution; since there is a vast deal

of difference in the results of a rash pencil and a bold one, the former ranging fearless of error, and the latter flowing confident in mastery. Nevertheless, Juan Rizi had many of the qualifications of a great artist, which would have been decidedly proved if he had allowed himself the practice of first making designs of his subject. This criticism has been passed upon him as time has handed down his works to comparison; for both approbation and fortune attended him, and few painters have met with more encouragement than he did in his day. His earliest public pictures were six large ones for the Convent of Mercy at Madrid, and a great number of half and whole-length figures of Saints for different Monasteries. In 1626 he took orders, and requested to be united to the brotherhood of Montserrat; but, as he had not at the time sufficient money for his fee of reception, his admission was civilly refused, which it seems surprised him: however, he demanded only two days to procure the sum required, and in that short space of time he painted a picture of the 'Saviour,' for which he was paid much more than the money he needed. His Monastery shone forth by his labors, and after a few years he was

translated to another religious abode, by name Medina del Campo, of which he became the Abbot. In 1653 he was transferred to the Convent of Santo Millano de la Cogolla, where he painted, for the grand Altar of its Chapel, thirty pictures. In short, Rizi's talents, united to an excellent character, made him a desirable associate in all the Convents of his order, and the permission and invitations tendered to him were more numerous than he could accept. On a visit which he paid to the Monastery of San Juan Bautista de Burgos, he executed several pictures, which obtained for him the honor and gratitude of the fraternity. The Chapter of the Cathedral of Burgos also employed him; and it is universally admitted that the compositions of Rizi in that Temple are among its accredited beauties. The pictures of the principal cloister of San Martinez in Madrid are by this artist: they are all portraits of the Ecclesiastics of the retreat, but represented as historically connected with it. By this time Rizi had become as renowned as his indefatigable spirit entitled him to be; but, yielding to the wish of seeing wonders, he repaired to Rome, and was

admitted to the Convent of Monte Cassino. Although he was now in the great city of art, he was no mean performer on that stage of excellence; his efforts received applause from artists as well as monks. The Pope, hearing of his merit, desired him to be introduced, and, after a few visits paid to his Eminence, a Bishopric was offered for his acceptance: this would have much gratified Rizi, but that he was seized with an illness from which he never recovered. With rather more care, his design would have been of the purest: his composition is rich. For force of chiar-oscuro this artist is remarkable; and the amateurs of Madrid, Salamanca, Burgos, &c. &c. perfectly knew how to appreciate productions, which if they offer some deviation from the perfect, yet possess too many graces to pass unadmired.—*Madrid.*

RODRIGUEZ BLANEZ (BENITO). Historical painter; born at Grenada. He was possibly self-taught in the art, as there is no mention made of his instructor, although other matters concerning him are well known. He copied the works of

Alonso Cano until he attained much of that great master's style. His productions present traits of genius; in them are observable correct drawing, fine draperies, and mellow tints. The Archbishop of Grenada patronised him, for whose Palace he painted a fine picture, representing the single figure of the 'Virgin;' by the same order he executed its duplicate for the Church of St. Mary Magdalen. The Augustine Brothers and the Barefooted Carmelites also possess many excellent compositions by Blanez. The Temples alluded to are all in Grenada, where this artist died in 1737.—*Seville.*

RODRIGUEZ DE ESPINOSA (GERONIMO). Historical painter; born at Valladolid in 1562. He was the father of the celebrated Jacinto Geronimo Espinosa; but as the elder was called Rodriguez, from some caprice, or by way of distinction, the name takes the alphabetical distance assigned to it. Rodriguez settled himself and family in Valencia towards the close of the year 1623. He was not behindhand either in industry or the acquirement of repu-

tation. In 1604 and in 1606 he painted conjointly with Jayme Terol all the pictures which decorate the high Altar in the Church of St. John the Baptist at Muro. The merit of these works consists in good arrangement. Rodriguez died at Valencia in 1630.—*Valencia.*

RODRIGUEZ DE RIBERA (ISIDRO). Historical painter. In 1725 his style of painting pleased sufficiently to obtain for him Court patronage; but he was one of those artists whose merit lasts no longer than themselves, and are only noticed that their productions might not pass as those of men, who, bearing the same name, had such a different claim to the consideration of their biographers.—*Madrid.*

ROELAS (DON JUAN DE LAS). Historical painter. He was born at Seville in 1560. Spanish artists know him by the name of Clerk Roelas, on account of his great scholarship: he was one of a noble family, and took his degrees in the College of Olivares. On his emancipation from this College he went to Italy, where he

devoted himself to the study of the Venetian masters, and acquired so much of their manner, that on his return to his native country he astonished his friends by his brilliant productions. In 1600 he painted for the College of Olivares four pictures, in which the 'Virgin' is represented with attendant circumstances. These pictures were the *avant-couriers* of Roelas' highest reputation, as he was invited to the Court, and received commissions for pictures, which manifested the reliance placed in his talents. Seville, the city of Spanish wonders, has a right to make her boast of many: Roelas has not a little contributed to the decoration of her Temples. The coloring of this artist was sanguine and true; his attitudes fine; those of his male figures noble, and of his females, graceful: the management of his light and shadow was perfect. In the Cathedral of Seville is the 'Saint James,' which he painted in 1669; it is full of fire. The 'Confusion of the Saracens' is unspeakable disorder, but powerfully described on the canvas of Roelas: the all-effective charge from the Christians has broken through the Turkish main force—there floats a flag of sil-

very half-moons—here is up-raised the banner of the Golden Cross; and the advance of the latter predicts the trampling down of the former, which gives the fury of conquest to the one, and that of desperation to the other, both in the rage of battle. From general it becomes individual enmity; the turbaned Mameluke clefts with his polished sabre the steel-covered head of the European soldier; a snorting steed falls with heavy weight upon its dying master, and both expire in the tumult: a few paces onwards, and the ground is occupied by a zealot tearing the crescent from the infidel's brow, while the spear-wounds are yielding forth the crimson fountain of life: in all directions fly the goaded Saracens; pursuit makes man and beast strain every energy for escape, which is developed in fine action by the masterly pencil of this artist. 'The Martyrdom of St. Andrew,' which is in the Chapel of San Tomas, is also a celebrated work; it is quite in the style of Tintoretto, even in the finishing of the extremities. There is, by Roelas, a noble composition in the Church of San Pedro, which congregates all his best points of execution: the scene is 'Saint

Peter in Prison;' and the simplicity, feeling, character, and color, render it a work of great beauty. The large picture which fills up the Altar of the Hospital Cardinal, representing 'San Hermenegilda,' is likewise a noble piece of art. There is another by him, 'The Martyrdom of Santa Lucia,' which is remarkable for the characteristic expression of the actors in the cruel scene—the ferocious countenances of the wretches employed in martyrising the Saint, present a powerful contrast to the beautiful face, in which calmness, patience, and fortitude, are exquisitely pourtrayed. But the *chef-d'œuvre* of Roelas is the Altar-piece in the Church of San Isidro at Seville, in which is represented the death of the Saint bearing that name, with the reasons that made it triumphant: it is divided into two compartments; the first shows the Saviour on ascending clouds; the Virgin appears also. The appurtenances of the scene communicate an idea of the reliance and cheerfulness which attend the Saint's transit from this to another state. Angels of glory rise in praise, from whom showering flowers descend, to signify the brightness of Isidro's hope: he himself is in the humble posture of prayer, and, although ready to resign his

mortal existence, seems preparing to enjoy an undying one. The compound expression of this figure, the head of which inclines so as to impart an appearance of bodily weakness, united to the support of mental complacency, is as rare as it is difficult to convey. The remaining personages, circumstantially placed in the delineation of the event, are those of the different dignitaries, who might be supposed to attend the last moments of one so distinguished for piety as San Isidro: these are also depicted with countenances in which gravity contends with various and suppressed feeling, highly conducive to the general interest. If the artist has left no skill unemployed to give expression to his subject, neither has he neglected the suavity which the finest color can bestow: the majesty and simplicity of the whole composition complete its impressive grandeur. Roelas possessed a facility which enabled him to execute pictures for all the considerable Churches of Seville, Madrid, and Cordova, besides Aranjuez and Olivares.—*Seville.*

His pupils were,—

Geronimo Ramirez,

Juan Castroverde Uceda,

Francisco Varela,
Francisco Caro Lopez,
Francisco Zurbaran.

ROLAN (FANGUERE). Historical painter; was established at Seville. In 1653 he painted a 'Lady of the Jubilee' and a 'Saint Francis,' and these are the only productions which are known to be his.—*Seville.*

ROMAN (BARTOLOMÉ). Historical painter; was born at Madrid in 1596, and was one of Vicenzio Carducci's best pupils. In the sequel of his studies he was received into the school of Velasquez de Silva, who was three years the junior of this disciple: under him Roman acquired a finer style of color than he had previously adopted. His noble master yielded the meed of high praise to the simple yet elegant manner in which he draped his figures. He had many of the qualifications which constitute not only a talented but a great painter; but he was either too apathetic to make a proper use of his genius, or too timid to suppose it would be encouraged, for he lived in very poor circumstances, and few

of his works remain to tell how gifted was the one who produced them: of those few a portion are in the Church of El Encarnacion, that of Alcala de Henares, and the rest in the Rosario. The truth and sweetness of these compositions are so very apparent, and so honorable to the school to which he belonged, that no astonishment is felt at the admiration they drew even from Velasquez.—*Madrid.*

ROMEO (DON JOSE). Historical painter; was born in 1701 at Cervera, in the kingdom of Arragon, where he acquired the first principles of his profession, but afterwards went to Rome and entered the Academy of Masucci. On his return into Spain he had many commissions for pictures, which he executed with some nicety. Philip V. considered him the most capable of restoring those pictures in the Retiro which had suffered injury from time and other circumstances; and he fulfilled this task so much to his Majesty's satisfaction, that it appeared in his immediate nomination of painter to the King. Romeo died in 1772.—*Valencia.*

ROMERO (SIMON). Portrait painter; was established at Seville in 1660, and with others of the profession associated himself to the interests of Murillo, relative to the institution of arts. His portraits are small.—*Seville.*

ROMULO (DIEGO). Historical painter; was born at Madrid. Being left without nominal parents or apparent guardians, he directed himself in the spring-tide of his youth to the study of painting, for which he had very favorable dispositions. His assiduity was rewarded by rapid improvement, and the first-fruits of his acquired talents were welcomed by one of the greatest patrons of art in the land, Don Fernando Henriquez, the third Duke of Alcala. He was at that time Ambassador at Rome, and invited Romulo to accompany him thither, which, it is needless to say, was a matter of extreme delight to the ambitious young artist. In the society of this noble friend, who himself possessed much talent in painting, Romulo was soon surrounded with every advantage he could desire. The study of the antique was not neglected. He had been somewhat more than a year in the capital of Italy

when he commenced the portrait of Pope Urban VIII., who favored him with three sittings; and was so pleased with the artist and the picture, that he presented to him a splendid gold chain, to which was attached a miniature of his Eminence; further, he bestowed on him an order, as a still stronger mark of his consideration. Many of his works, chiefly historical, are in Rome, but some of his best are in the Spanish metropolis. Romulo's design was bold, and his color good. He died in Italy in 1625.—*Madrid.*

ROMULO (FRANCISCO). Historical painter; orphan brother of the preceding; had a similar taste for the arts; went to Rome as did the other; enjoyed the same protection and encouragement from the highest person in the realm, and left many pictures of merit. The style of this Romulo was rather a careful one, not so much bordering on timidity as rigidity. Francisco died in 1635.—*Madrid.*

ROSSELL (DON JOSE). Historical painter. He was a member of the Valencian Academy, where is a picture by him representing St. Luke

in his capacity of a Gospel writer: it was presented to the Institution in 1754, and is worthy a place in its hall.—*Valencia.*

ROVIRA DE BROCANDEL (HIPPOLYTA). Historical painter in oil and fresco, and an engraver; was born at Valencia in 1693. There is no positive opinion as to whom he was indebted for his instruction in the arts. However, by incessant study and sometimes visiting the Academies of the artists at Valencia, he advanced so far in the knowledge of painting, that he judged himself capable of reaping the full harvest of improvement which Italy would offer him, and he consequently repaired thither in 1721. His first and lengthened studies were after the antique, during which he allowed himself no interruptions, scarcely those of necessity: equally inattentive to the enjoyments of food, dress, or society, it was a matter of concern to many that he should suffer such privations; but Rovira had his object, which, although by a perseverance without parallel, he accomplished, yet in the end it destroyed him. He was accustomed to say, that every thing worthy of admiration he had copied: in fact, he copied in chiar-

oscuro the whole gallery of the Farnese Palace: it was a matter of surprise that such exactitude should be coupled with so much spirit. The professors of Rome applauded the work. It was even observed by Sebastian Conca that Annibale Caracci could not have so well imitated himself as Rovero had done. Such copies as this artist produced place the originals of inferior masters below the same point of esteem. He was in general credit; but his health, long impaired by unremitting exertions, required that he should revisit his native country. On his arrival in Madrid he met the Abbot of the Dominicans at Rome, whose portrait he had painted, to the great satisfaction of all who saw it. The prelate was pleased to renew the acquaintance, and interested himself warmly in the advancement of the Spaniard. Elizabeth Farnese had desired a portrait of Luis I., which the priest recollecting, he secured the permission of that Queen to employ Rovira in her service. His commencement of the portrait gave good promise for the finishing; but he was suddenly seized with an aberration of the mind, which totally defeated all power to proceed rationally with the work in hand. It was hoped

that this misfortune would be of short duration; but with time his malady seemed to increase. Still his friends and patrons, wishing to snatch him from a fate so melancholy, insisted on his painting frescos in the Church of Saint Luis, thereby showing how much they expected from him: and indeed he did not disappoint them, for during the whole work on the ceiling, as well as in other parts of the Church, his behaviour and efforts were perfectly consistent; but these engagements completed, he again relapsed, sometimes painting after the wildest manner, at others producing a beautiful *morceau*. His friends in Italy knew more of the cause of the delirium which was destroying the luckless artist than did those in Spain; the former not deeming it possible that any physical or mental force could ultimately resist the attacks made even upon their combined power by the never-ending labors of the unhappy Rovira, who died in 1765.—*Valencia*.

RUBIALES (PEDRO DE). Historical painter; born at Estremadura. The progress of his education in art was first owing to the instructions he received at Seville; but when he went

to Rome, and studied under Francisco Salviati, his celebrity became so extensive that even his highly-reputed master associated him in most of his public works. The 'Conversion of Saint Paul,' in the Church of Espiritu Santo, which is often attributed to Salviati, but which those familiar with the pencil of Rubiales know to be by him, is a beautiful work; and perhaps in this composition there is more elevation of genius than ever attended Salviati's productions, whose merit is nevertheless undeniable. Rubiales was particularly intimate with his fellow countryman and artist, Gasper Becera, who resided at Rome in 1555. The two Spaniards counted among their friends all the renowned professors of Rome. Vasari, with whom they were often employed, makes mention of both with the respect they deserved; and if modern artists think little of such men, it rather shows the declension of true judgment than its rise, since they were the esteemed companions of so many ancient great ones. As well as the style of Salviati, Rubiales' partook of the anatomical correctness of Buonarotti. A Spanish physician and writer, Juan Valverde, went to Rome for the purpose of

having his work on anatomy illustrated with suitable engravings; but, when they were ready, he regrets the insufficiency of the drawings to convey an adequate idea of the muscular arrangement of the human form, and observes,—"How necessary it is for an artist to study anatomy! It is truly that which has made Michael Angelo and Rubiales so eminent." In Seville are some early pictures by him, but the greater part of Rubiales' works are in Rome and Florence.—*Seville and Italy.*

RUBIO (ANTONIO). Historical painter; born at the commencement of the seventeenth century, and was the pupil of Antonio Pizarro. The chapter of Toledo considered him an artist of sufficient ability to be engaged in their regular service in 1645, and he accordingly succeeded Juan de Toledo in the employments which the Cathedral constantly afforded. Rubio was thus occupied during eight years.—*Madrid.*

RUBIRA (DON ANDRO DE). Painter of general subjects; was born towards the close of the seventeenth century at Escacena del Campo,

and attained as much of the art as enabled him to paint for the fair of Seville. There, some of his clever, though rudely executed, pictures attracted the notice and invitation to study at the school of Domingo Martinez, who, in 1730, was in high credit in Seville. Under him Rubira acquired an excellent design, which his master preferred even to his own. He sketched nearly all the pictures which were finished by Martinez in the old Chapel of the Cathedral. Historical pictures by the pupil are chiefly in the Churches of Seville, but his interiors are more disseminated; they are close imitations of nature: some of them bear a near resemblance to the early pictures of Velasquez de Silva, particularly a 'Lady at her Toilet,' 'Children engaged in their Pastimes,' and an 'old blind Beggar singing to the notes of his Guitar.' Rubira died in 1764.—*Seville.*

RUBIRA (DON JOSE DE). Historical painter; was son and pupil of the preceding. His father dying before he had completed his fifteenth year, Jose felt the necessity of a guide in his pursuits; but, not having a high opinion of the modern schools, he confined himself to the

most diligent study of Murillo. His copies after that great master were so faithful, that they attracted the notice of the great. The Archbishop of Seville, delighted with his pictures and interested for his advancement, invited Rubira to go with him to Rome, which he unfortunately declined, for he undoubtedly lost those advantages he had previously so much desired. The celebrated amateur, Don Francisco de Bruno, possessed such an exquisite copy by Rubira after Murillo, that he considered it one of the gems of his collection; and it was justly valued, as few connoisseurs know that the picture is not by the head of the Seville school. Rubira died at forty years of age in 1787.—*Seville.*

RUEDA (GABRIEL DE). Historical painter; was established in the commencement of the seventeenth century at Grenada, where his works are still held in esteem. He was painter to the Cathedral of Toledo in 1633. He died in 1641.—*Seville.*

RUESTA (SEBASTIAN DE). An artist. His design was very grand. He did not attempt

to please by color. That superb piece of sculpture by Francisco de Ribaz, in the Chapel of the Sanctuary in the Cathedral of Seville, was designed by Ruesta. He died in 1669.—*Seville.*

RUFO (DON JOSE MARTINEZ). Historical and portrait painter; born at the Escorial. He acquired his professional instruction by following the rules of that assembly of artists, who succeeded in establishing the Academy of San Fernando at Madrid. Rufo painted many public works by royal order.—*Madrid.*

RUIZ (ANTONIO). Historical painter. The style of this artist was exceedingly similar to that of Arfian, with whom he worked conjointly on the old altar of the Seville Cathedral in 1551.—*Seville.*

RUIZ (JUAN). Artist and pupil of the Academy at Seville, which he assisted to sustain in all respects from 1667 until 1672.—*Seville.*

RUIZ (JUAN CARLOS). Historical painter; born in Andalusia. In 1677 he was established

in Seville, where are to be found the greater part of his works. In these, the peculiarity of color, the boldness of pencil, and grand taste, lead to the decision that he must have been a disciple of Herrera the Elder. Ruiz has not omitted to sign his pictures all in the same manner; so that, masterly as they are, they cannot be attributed to another.—*Seville.*

RUIZ GONZALES (PEDRO). Painter of historical and general subjects; was born at Madrid in 1633. He was educated and trained to other views than those befitting an artist, but the love of painting overcame every contrary influence. At thirty years of age he entered the school of Escalante, whose death, a few years after, left Ruiz the option of choosing another master. Accordingly, he enrolled himself among the disciples of Juan Carreño, which circumstance was not long without its attendant good fortune, for from that date the efforts of his pencil were peculiarly happy, and adapted to the taste of many Andalusian nobles, whose patronage raised a reputation for the artist while their liberality made him wealthy. His compositions

are rich and brilliant for their Venetian tone; but, although that is in the manner of Tintoretto, viz. true for the local color, the similarity ceases there, for the gracefulness of his forms bears a nearer resemblance to those of Carreño. Notwithstanding Ruiz began his professional education so late in life, the use he made of his time afterwards is admirably displayed in his many elegant historical pictures, bearing his full signature, which are mostly in the Churches and private collections of the capital. He died rich in 1709.—*Madrid.*

RUIZ DE SARABIA (ANDRO). Historical painter; lived at Seville in 1610. In that city he left some large pictures, which, although much injured by time, still retain vestiges of the painter's ability.—*Seville.*

RUIZ SORIANO (JUAN). Historical painter; was born at Higuera de Aracena in 1701. After a competent time being given to general education, Ruiz was sent by his friends to Seville, where he became the disciple of Alfonso de Tobar. Although Soriano had talent, and was disposed to labor, he in a measure misapplied both.

Instead of studying the antique, or in any way calculated to form good design, he contented himself with copying prints and other trifles, which led him to incorrectness. This is a matter of regret, inasmuch as his invention and color are particularly agreeable. His works are in the Convents of San Francisco and San Agustin at Seville; the best are in the former. Ruiz died in 1763.—*Seville.*

RUIZ DE LA IGLESIA (FRANCISCO IGNACIO). Historical painter in oil and fresco; was born at Madrid about the middle of the seventeenth century. He was the pupil of Francisco Camilo, with whom his progress was rapid; but, following the advice of his friends, he numbered himself among the students of the Academy of Juan de Carreño. There he contracted an intimacy with Juan de Cabezalero, not only in the common acceptation of friendliness, but with a view to imitate him in his practice of the art in which both were engaged. Had Ruiz emulated Carreño, instead of one who sacrificed too much in favor of color, he would have done better. He had scarcely allowed this mischief to corrode his

stricter principles, when he received an order to paint some extensive pictures in concurrence with Jose Donoso, whose style completely destroyed the remaining good taste of Ruiz. Nothwithstanding all these drawbacks to real excellence in painting, this artist was much encouraged by Charles II., and Maria Louisa his first consort. Indeed it must be allowed that, for the sumptuousness of festive allegories, the pencil of Ruiz de la Iglesia was peculiarly adapted. In 1689 Philip V. honored him with the title of his painter. He painted the portrait of that monarch in various positions; and in these resemblances the person of his Majesty is generally shrouded by a mantle of black velvet. His portraits are to a certain degree well painted, but even in those the artist seems to prefer affectation to nature. His works are numerous, being in most of the metropolitan Churches of Spain. He died in 1704.—*Madrid.*

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SALAMANCA (GERONIMO DE). Fresco painter. In this quality he was employed for

some of the Churches and Convents in Seville, in the year 1691-3 and 4.—*Seville.*

SALCEDO (JUAN DE). Historical painter in oil and fresco. The Chapter of Seville paid him for a 'Santa Hermenegilda' three thousand gold maravedis. He was also one of those decorators who assisted in painting the splendid Calafalque of Philip II., which the clergy of Seville ordered to aggrandise the obsequies of that monarch.—*Seville.*

SALCERO (DIEGO). Historical painter in fresco. The archives of the Cathedral take notice of payments made to this artist for work done in the Cathedral in the year 1694.—*Seville.*

SALVADOR GOMEZ (LUCIO). Historical painter, and a Valencian. He was instructed in his profession by Geronimo de Espinosa. Much cannot be said of his design, but he made his pictures extremely agreeable by a persuasiveness of color not so common to the school of Valencia as to that of Seville. In the Cathedral of his native city is a 'Saint Barbara,' and in the

Dominican Convent of the same place a 'Saint Erasmus,' both painted by him about the middle of the seventeenth century. There are also a few of his pictures in the possession of some noble Valencians, on which are his name and date of 1660 and 1662.—*Valencia.*

SALVADOR GOMEZ (VICENTE). Historical painter; also painted live and dead game. He was the brother of the preceding, and, like him, received from Espinosa his instructions in the art of painting; in which, however, Vicente greatly surpassed his elder brother. At fourteen years of age he painted a series of pictures relating to the history of Saint Ignatius; and although they appear, what they really are, the productions of a juvenile hand, yet the amateur dwells with pleasure upon the vivacity of the design and judicious composition. The Convent of San Domingo, where many of his works are still in good preservation, is much indebted to him, not only for some of its decorations, but also for the solicitude with which he attended to the improvement of the youths placed under his care by the commands of its superior: there was an

academy of painting held in the Monastery. Gomez painted pleasing landscapes, and in the foreground placed either a group of his live or dead game. His historical pictures are to be seen in the Churches of Valencia and Madrid, the dates of which vary from 1650 to 1680.—*Valencia.*

SAN ANTONIO (FRAY BARTOLOMÉ). Historical painter in oil and fresco; was born at Cienpozuelos in 1708. At fifteen he took the habit of the Barefooted Trinitarians. Although in a Convent, he was diligent in his pursuit after learning; and when he had finished his course of philosophy, he went to Rome, where he was admitted to the Convent of San Carlos. While in his own country, Antonio had not neglected the study of painting; and when a monk in Rome, it proved no obstacle to his gaining improvement under the auspices of Agostino Mastucci. He remained in Italy some years, during which time he secured the object for which he travelled and labored, viz. that of attaining sufficient capability in painting to decorate his own Convent. In 1740 he returned to Madrid, and the community

to which he belonged had soon to thank him for the efforts of his pencil. On the occasion of the establishing the Academy of San Fernando, Antonio painted a picture representing Ferdinand IV. in a commanding attitude near a throne, on which a figure symbolical of religion is seated as in the centre of the four quarters of the world. When he presented this composition to the Academy, he was received as a member. In his original Convent are the following works by himself:—'Saint John de Mata receiving a purse for the redeeming of Captives;' 'The Martyrdom of Christians by the Saracens;' 'Two Patriarchs of his order in adoration of the Holy Trinity;' and two extensive frescos, the one allusive to the arts and sciences, and the other representing the four Evangelists and four of the Fathers of the Church. San Antonio executed for the Trinitarian Church at Madrid eleven pictures:—the subject for the grand altar was 'The Incarnation;' in the nave are three, 'The Mother and Child,' 'Jesus asleep embracing the Cross,' and 'Saint Fermino the Bishop;' the seven others are distributed in different parts of the edifice. Besides his very many religious compositions, Antonio painted a

great number of portraits of Bishops and Monks. Many of his works have been removed to the Rosario, where is also his *chef-d'œuvre*, 'Peter in the Garden.' He died in 1782.—*Madrid and Italy.*

SAN JOSEF (FRAY CRISTOBAL). Artist. He was a monk of the order of San Geronimo. See VERA.

SANCHEZ (ALFONSO). Fresco painter. He was one of the three professors who executed the beautiful frescos in the University of Alcala de Henares. The pictorial decorations of this College were ordered by the Cardinal Cisneros, its founder. Sanchez was engaged in 1456, with five other artists, in embellishing the cloister of the Cathedral of Toledo; and they were all paid for their labors in 1498. The parchments of the Chapter also state that Sanchez was again employed in the Cathedral in 1508.—*Madrid.*

SANCHEZ (ANDRO). Historical painter; born at Portillo, near Toledo. He acquired the knowledge of his art under that pupil of Titian known by the appellation of Il Greco. The

chiar-oscuro of Sanchez was so well managed, that from that single merit he acquired the reputation of an artist of great talent, and was consequently kept in full occupation by the clergy. In 1600 there were few painters in more request for the provincial Convents than Andro Sanchez. —*Madrid.*

SANCHEZ (CLEMENTE). Historical painter. In 1620 he resided at Valladolid, where he was kept in constant employment by the Dominicans of Aranda de Duero. By his industrious efforts to please such kind patrons, their Convent is abundantly decorated with his pictures.—*Madrid.*

SANCHEZ (LUIS). Historical painter; resided at Madrid in 1611. He designed the frontispiece of a work entitled "Reverence due to the Relics of Saints." He was one of those artists who made a good living by the fashion that was prevalent for furnishing private oratories with pictures.—*Madrid.*

SANCHEZ (DON MANUEL). Historical painter; was established in Murcia at the com-

mencement of the eighteenth century. He executed a picture for one of the Chapels of San Felipe de Neri, and many for private individuals. In 1731 he painted the portrait of Posado, a superior of the Convent of the Dominicans in the above-named city.—*Valencia.*

SANCHEZ (PEDRO). Historical painter. None of his works are known to exist; but the records of the Cathedral of Seville have it that he painted pictures for the altars of that Temple in 1462.—*Seville.*

SANCHEZ (PEDRO). Artist. He assisted in supporting the interests of the Academy of Seville in 1669.—*Seville.*

SANCHEZ DE CASTRO (JUAN). Historical painter. In 1454 he painted the Gothic altar of the Chapel of San Jose in the Cathedral of Seville: it is now known as the Chapel of Santa Lucia, the portrait of which female saint constitutes one of its ornaments. In 1484 Juan Sanchez painted the very large picture for the Church of Saint Julian, representing

Saint Christopher. Francisco Pacheco complains of the historical mistakes made by this artist in his representation of sacred subjects. He was better known by the name of Sanchez than de Castro. On his works he inscribed his name sometimes in Gothic letters, and sometimes in German.—*Seville.*

SANCHEZ SARABIA (DIEGO). Painter of general subjects. He was received as a member of the San Fernando Academy in 1762. He was a most useful associate of that body: he gave in the plans of the Arabic Palace, called the Alhambra, and of the elegant part-Greek, part-Roman Circus of Charles V.: this work was presented to Charles III. of Spain, who ordered a copy for himself, but that the original should remain the property of the Academy. His pictures were rather pleasing, but always savoured of the rigid architectural lines which so much occupied his attention.—*Madrid.*

SANCHO (ESTEBAN). Historical painter; born at Majorca: was the pupil of Pedro de Ferrer. He was sometimes called Maneta, from

possessing only the left hand from his birth. Such a deprivation as that under which he labored did not seem to lessen his industry. He painted many pictures for the Convents and Churches of Palma. They are pleasingly colored, and tolerably correct. He died in 1778.—*Valencia.*

SANGUINETO (DON RAFAEL). Artist. He was a knight of the order of Saint James. This gentleman gave to the arts all the time he could spare from that which he appropriated to the discharge of his duty as counsellor of the finance. He was closely allied in friendship with Alfonso Coello. He died towards the close of the seventeenth century.—*Madrid.*

SANTIAGO PALOMARES (DON FRANCISCO XAVIER DE). Painter of general subjects. His landscapes were very pleasing, but he was more particularly in vogue as an illustrator of the literary works of the day. He resided for many years in the Spanish metropolis, and died in 1796.—*Madrid.*

SANTISSIMO (FRAY JUAN). Historical painter. His real name was Juan Guzman. He was born at Puerte, in the kingdom of Cordova, in 1611. He studied the art of painting, first under Bernabe de Illescas, and then went to Rome, where he became acquainted with the great artists who then flourished; but, notwithstanding the pure rules by which their compositions were so much distinguished, he did not seem able to acquire more than an affectation of manner, quite opposed to the simplicity of theirs. His character in common life partook of his disposition in art; he was ostentatious and petulant, and was frequently embroiled in some difficulties arising from offended pride. After a quarrel, which terminated with mortification to himself, he took the habit of a Carmelite, and from that time gave much more attention to the arts than heretofore. Rubens and Vandyck became his favourite masters; and, although he had not sufficient genius to regulate his pencil by the fine studies they afforded him, still he acquired a beautiful mode of coloring, which pleased his employers to the full as well as the combination of all excel-

lences in painting: at least such a presumption appears founded upon truth, because the productions of this artist abound in all the Convents of his order in Andalusia. He died in 1680.—*Seville.*

SANTO DOMINGO (FRAY VICENTE). Historical painter. Before he adopted a religious habit he was the pupil of Luis de Medina. About the year 1500 he entered the Convent of Estello, where he instructed the famous Navarrete Fernandez, called El Mudo, in the principles of painting. He is recollected with more respect from that circumstance than from the merit of his own productions, which were remarkable for nothing but well managed chiar-oscuro. Some of his works are in the Convent of San Geronimo, which was that of his order, and others were in the Convent of Santa Catarina de Talavera de la Reyna, where he died about 1555.—*Madrid.*

SANTOS (JUAN). Painted general subjects in oil and fresco. He was established in 1662 at Cadiz, where his time was never allowed to hang heavy on his hands for the want of employ-

ment. His water-colored drawings were highly in fashion; so much so, that he was enabled to live in a very handsome manner by the great demand made for them, and the liberal payments he received. Historical pictures in oil by this artist are few, and are generally in the same edifices with his frescos, viz. in Cadiz.—*Seville.*

SANZ DE LA LLOZA (DIEGO and BERNARDO). Painters of general subjects. They were brothers and nobles, who patronised in a very extensive manner the Academy of Valencia. In the halls of the Institution are some of their productions.—*Valencia.*

SARABIA. Historical painter; was a native of Old Castile. He painted conjointly with Andro de Leyto the pictures in the Cloister of San Francisco de Segovia. The subjects of these compositions are all taken from the memoirs of the founder of the Monastery. Sarabia's design was incorrect, but he understood color.—*Madrid.*

SARABIA (JOSÉ DE). Historical painter; was born at Seville in 1608. He was sent to

Cordova, where he became the pupil of Agustin del Castillo, with whom he was making great progress in the knowledge of design when that master died (in 1626). Sarabia turned his thoughts once more towards Seville, and on returning thither he entered the school of Francisco Zurbaran, whose style of color captivated his new disciple. At the expiration of two years Sarabia composed some very beautiful pictures on the subject of the 'Immaculate Conception.' One of them was for the grand staircase of the Convent of San Francisco at Seville. In the same Monastery is a 'Nativity' by him: it is glowing and natural, in the manner of Rubens; and, in the same style, a representation of 'Mount Calvary.' Of the many good pictures by this artist, the one which may be estimated as his chef-d'œuvre is a 'Flight into Egypt,' which was painted for the Church of La Vittoria, but has since been removed to the Alcazar of Seville. Sarabia's merits as an artist are visible in the purity of his design, his love of simplicity, and the suavity of his coloring. He died at Cordova in 1669.—*Seville.*

SARAÑENA (JUAN DE). See ZARAÑENA (JUAN DE).

SARMIENTO (DOÑA TERESA DE). A female artist, who, by her very uncommon talent in painting, drew the attention of all the professors of her day; and, among the rest, that of Antonio Palomino, who speaks in terms of high praise respecting a half-length figure of the 'Virgin,' which she painted on glass: he says it was a piece of perfection. This lady was a Duchess. Her pictures are in some of the Churches of Madrid: they are inscribed with her name and rank, and are painted with an attention to color and delicacy bespeaking the lady-like taste which directed her efforts.—*Madrid.*

SAURA (MOISE DOMINGO). Historical painter; was born at Lucena, in the kingdom of Valencia. When yet a child he was in the habit of copying all the engravings that came in his way. He married young, became a widower, and afterwards took orders. His early passion for the arts returned now in fuller force, and he was indefatigable in endeavouring to make up for the time he had lost during his married life. Notwithstanding the lateness of his serious application to the arts, there are in the Church of San Esteban, at Valencia, many grand historical pic-

tures by Saura, which could not have been produced by any other than one who possessed much original genius for painting. In the Convent of San Pascuale de Villareal is a fine representation of the death of the saint from which the asylum derives its name: in this work, as well as others by Saura, the regret is, that with so many perceptible merits, the painter should have been in any degree disqualified by a too late attention to that art, in which he was calculated by natural talent to rank highly.—*Valencia.*

SECANO (GERONIMO). Historical painter in oil and fresco, and sculptor; was born at Saragossa in 1638. In his native place he learned the elements of painting; but he afterwards went to Madrid, and, on application to a friend at Court, he gained permission to copy the fine pictures in the palaces of that city. Having spent a considerable time in such improving occupation, as also a portion in the society of the best professors of the day, he had arrived to that degree of professional power which enabled him to return to Saragossa with a conviction that he should succeed in the career he had chosen. He soon re-

ceived orders to decorate the Church of San Pablo; and when that was completed, he commenced the pictures in the Chapel of San Miguel, all of which are by him, as well as the frescos on the cupola. In the Town-hall are also four of his very large compositions: in short, Secano was kept in constant public employment, and lived in great respectability. At fifty years of age he dedicated his attention almost entirely to sculpture. As a painter, he was correct in design and clear in color. He died in 1710.—*Valencia.*

SEGARRA (JAYME). Historical painter. He was a native of Reus. The old Altars of the principal Church of that place was painted by Segarra in 1530. There have been alterations since; but the works spoken of, though removed from their original places, are still carefully preserved at the Hermitage of Belen. Pictures by the Juncosas replaced those of Segarra. —*Valencia.*

SEGOVIA (JUAN DE). Marine painter; resided at Madrid about the year 1655. The amateurs Don Nicolas de Vargas and Count Casa

Davalillo, as well as others, possess some beautiful marine views by this artist. His vessels are gracefully painted, and true, and the rigging remarkably so: his sky and sea are well tinted and transparent; but his figures on the shore, or in boats within view, are too carelessly executed. —*Madrid.*

SEGURA (ANDRO DE). Historical painter; was established in Madrid in 1490. In consideration of his great skill at that time, he was appointed to paint the superior Altar of the mother Church of the capital. In 1500 the Chapter of Toledo employed him to decorate the great Altar of the Chapel of San Ildefonso. All these works have undergone great changes, some of the compartments having been removed to other situations, and others almost entirely destroyed; but the relics show that he possessed the merits as well as the defects of that period.—*Madrid.*

SEGURA (ANTONIO DE). Historical painter and architect; was born at San Miguel de la Cogollo in Rioja. In 1575 he was employed by Philip II. in the Escorial. In 1580 he finished

the pictures for the grand Altar of the Monastery of Sant Yuste, where Charles V. spent many of his latter days. In this work Segura kept in view that chief of colorists, Titian. Many excellent pictures bear the name and date of Antonio Segura.

In testimony of his merit as an artist, Charles III. assigned a pension to his widow, who became so in 1605.—*Madrid.*

SENEN VILA. See VILA SENEN.

SERAFIN (PEDRO). Historical painter; resided in Barcelona in 1562. In 1563 he painted, conjointly with Pedro Pablo, the gates of the organ in the Cathedral of Tarragona. On the whole outside of the panels is depicted the Annunciation; on one of the inward sides is the Nativity; and, on the other, the Resurrection. Having spoken only of the gates, mention must be made of the sides of the organ, one of which presents the figures of Faith, Hope, and Charity; while on the other appear the forms of three female saints. The rich appearance of this large musical machine is still deservedly admired; and it was so

entirely approved at the time it was completed, that the two artists were liberally paid in a sum of several hundred gold ducats. The records of the above-mentioned Cathedral also notify payments made to Serafin some years after the epoch named. The time of his death is not known.—*Valencia.*

SERRA (MIGUEL). Painted historical and general subjects. He was born in a village of Catalonia, about the year 1653. From a feeling of dissatisfaction with his home, which he could not conquer, he made his escape from it before he was ten years old. He went to Marseilles, where he subsisted as he could by making himself useful; but still he contrived to get occasional instruction from a very inferior artist. He had scarcely passed his tenth year when he went off to Rome. There also he managed to live, and learn the profession which he was determined to follow. He remained six years in Italy, and then returned to Marseilles, where he was much encouraged both by private individuals as well as the clergy. In many of the Churches of Marseilles the pictures of Miguel Serra find a conspicuous place.

He also painted one for the Academy of Paris, which received him as a member, and immediately after he was nominated painter to the King of France. During the time of the plague, which devastated the habitations of Marseilles in 1721, his genius did not slumber: he took all his subjects from the dreadful scene of interest by which he was surrounded, and being of the most generous and active disposition, he poured out for the relief of the miserable the gifts from one hand which the efforts of the other had obtained. The pictures which he executed for the Convent of Santa Clara at Marseilles, for the Magdalen Church of the same place, and for the Carmelite Convent of Aix in Provence, are among his best productions. His easel pictures are esteemed by the amateurs who possess them. Had he not suffered the rapidity of his inventive pencil to supersede his attention to correct design, his reputation would be of a higher standard than it is in the French School.

SEVILLA ROMERO D'ESCALANTE (JUAN DE). Historical painter in oil and fresco; was born at Grenada in 1627. He

learned the elements of the art from Andro Alfonso Arguello, a painter of no eminence in that city; but at length he had the good luck to become a disciple of the celebrated Pedro de Moya, under whom he acquired such a taste for the Flemish School, that few pictures in any other could secure his approval. He went to Madrid, and lost no opportunity of making studies from all the Rubens and Vandycks that he could reach, and, ere long, his own style was formed on such beautiful principles, that his productions were in the highest repute. His fine compositions in the Carmelite and Augustine Convents of Grenada are resplendent in the Spanish-Flemish gusto of the artist, and so are those in the Monastery of San Geronimo in the same city. Juan de Sevilla has brought together all his excellences in the picture of the 'Last Supper' for the refectory of the Jesuits. Escalante was the last great artist which Grenada produced. He died in 1695.—*Seville.*

SIMO or SIMONI (JUAN DE BAUTISTA). Historical painter in oil and fresco. He was born in Valencia. It is not known who

taught him the art of painting; but in the year 1697 he was associated with Palomino in frescoing the ceiling of San Juan's Church in the market-place of the said city. Palomino was extremely satisfied with Simoni's part of the work; and as he was young, he took the same interest in his advancement in the art as though he had been a regular pupil. He worked under the direction of Palomino with the greatest success, and few of that master's extensive frescos were afterwards in hand without the assistance of Simoni. In the Chapel Royal of Saint Philip his part of the fresco work of the cupola consists in the representation of the Saints Alipius, Prospero, Russensus, and Posidus; the 'Disputation between Augustine and Ambrosius,' and a 'Baptism.' In the body of the Church he had commenced a large fresco, of which the subject was Saint Augustine and Saint Monica in attendance upon the Virgin; but being seized with a mortal illness, his son, whom he had instructed in the art, continued the work, and finished it with a degree of attention to his father's design and manner, that it brought him into notice as an artist. The elder Simoni died in 1718.—*Valencia.*

SOLIS (DON FRANCISCO DE). Historical painter in oil and fresco; was born at Madrid in 1629. His father, Don Juan de Solis, had been a pupil of Alfonso Herrera, and, when his son was old enough to benefit by instruction, he undertook to teach him all that he had himself acquired of painting. At the expiration of four years, Francisco Solis had passed far beyond the boundaries of his father's knowledge in the art, and he then struck out for himself a style at once decided and agreeable to general taste. When only eighteen, he executed a picture for the Capuchin Convent of Villarubia, which was, previous to its being sent there, first exhibited in solemn pomp in the Church de la Pacienca at Madrid. Philip IV., extremely interested for the young painter, requested him to sign his name and age in full on the picture. The ceremony with which the whole affair was conducted, together with the real merit of the production, drew upon him the attention of the public and its support. He was called upon to decorate part of the Town-hall, when there were to be universal splendors in the city, in honor of the entrance of Louise d'Orleans, and soon afterwards commis-

sioned to paint several pictures for the Convent of the Capuchins, situated near the Prado. His inventive powers were of the most original description: in one of his compositions on the subject of the 'Immaculate Conception,' his prophetic representation of the dragon trod under foot by the coming of the child Jesus, was so much to the feeling and taste of the public, that he was desired to repeat the subject for many Churches, Convents, and private amateurs, which he did with various arrangement, though to the purpose of the subject. His merit as a painter consisted in a rich invention, and a forcible though sombre style of color, to which he yielded more attention than to correctness of design; and, after all his speculations, the lighter tints, which at the time brightened his compositions, departed like traitors from the field, which it was hoped would long be illumined by their presence. Hence it is that so little can be seen and consequently judged of his pictures. Perhaps no Spanish professor can be placed before him as a contributor to the advancement of the arts, from the period he was himself encouraged. During many years he supported an academy in his house for the accommodation of

the students of painting, defraying every attendant expense of canvass, colors, and pencils, when the student was indigent. It proved a sufficient passport to the esteem and encouragement of Solis, if a youth showed a desire for application. His literary pursuits were also bent towards the end of exalting the arts. He wrote memoirs of 'Spanish Painters,' sculptors, and architects, and was upon the eve of publishing his work, when death prevented. His books, designs, and engravings, were sold for six thousand gold ducats. He died in 1684.—*Madrid.*

SORDILLA DE PEREDA EL. See Alonso del Areo.

SOTO (JUAN DE). Historical painter in oil and fresco. A native of Madrid, and was one ofBartolomeo Carducci's most promising pupils. He aided that great artist in many of his important works, and was included in the number of those who were to assist him in his intended magnificent representation of the history of Charles V. through the gallery of the Pardo, when the death of Bartolomeo, in 1610, ere he

had more than commenced the work, caused the efforts of Soto to be directed to a different quarter of the Palace. He was appointed to fresco a part of the Queen's dressing-room, in which work he acquitted himself fully to the satisfaction of his royal employer. His historical subjects in oil also increased his reputation, and great hopes were entertained of his elevation to the rank of a first-rate artist, when he died at the age of twenty-eight in 1620.—*Madrid.*

SOTO (DON LORENZO). Historical and landscape painter; was born at Madrid in 1634. He was placed in the school of Benito Manuel Aquero. Soto approached as near as possible to the manner of his master when he painted landscapes, but at the middle period of his life he painted very large historical pictures, and if he represented single figures only, they exceeded the proportion of nature; of this class was his 'Santa Rosalia,' which was removed from the Church of Atocha to the Rosario at Madrid. After more than a common share of success and vicissitude, Soto died miserably in 1688.—*Madrid.*

SOTOMAYOR (LUIS DE). Historical painter; was born at Valencia in 1635. In the first instance he was the pupil of Esteban March the battle painter, whose bitterness of character (similar to that of Herrera the elder) almost neutralised his talents in the opinion of his disciples, and drove them to seek elsewhere that instruction which he was so well able to impart. Sotomayor's next step was to repair to Madrid, where he entered the Academy of Juan Carreño, with whom he acquired a thorough knowledge of the art. On the return of Luis to Valencia he immediately commenced a large picture for the Convent of San Agustin, in which that Saint appears in the presence of the Saviour and the Virgin; the beauty of this whole composition satisfied the expectation of his patrons. For the Carmelite Convent of the same city he executed two more large pictures, the style of which also proved the excellence of the Carreño school. Thus Sotomayor was rapidly advancing in all respects when he was invited again to Madrid, where he projected more fine pictures, of which he could only make designs, for at the moment the professors of the Spanish capital were con-

vinced that a very superior one would be added to their list, he was seized with a malady which terminated in his death. He was thirty-eight when it occurred. Sotomayor's talents were of the brightest order, his design was broad and pure, the arrangement of his subject full of harmony, and his tone of color sweet. He died generally regretted in 1673.—*Valencia.*

SAUREZ or JAUREZ (LORENZO). Historical painter; was the disciple of Bartolomeo Carducci, and fellow pupil of Cristobal Acevedos, with whom he painted conjointly many of the pictures in the Convents and Churches of Murcia. In 1587 he had completed for the Carmelite Convent a 'San Angelo,' a 'San Raimond Nonata,' and a 'San Pedro Nolasco' for the Convent of Mercy. These three compositions are brilliantly colored, and elegantly designed. The draperies of the figures are disposed with the utmost gracefulness, without any departure from simplicity. Saurez' reputation was perfectly established, independently of his association with Acevedos.—*Valencia.*

SAUREZ DE OROZCO (MARTINEZ). Artist; another of the friends to the Academy of Seville, in 1666.—*Seville.*

T.

TAPIA (DON ISIDRO). Historical painter; born at Valencia in 1720, and was the pupil of Evariste Munoz. In the aforesaid city are many of his public works, which are distinguishable for harmony of color; as those round the great Altar of the Carmelite Convent, where he has represented 'St. Theresa with the four Doctors.' Tapia settled himself at Madrid in 1743, and gained much credit with his employers. He received an order to go to Portugal, and after he had fulfilled his engagements there, he returned to the capital, where his duties as one of the principal members of the Academy of San Fernando demanded attention. The Institution preserves a picture by him painted in 1755, the subject of which is the intended 'Sacrifice of Abraham.'—*Valencia.*

TAPIA (PEDRO JUAN DE). Painted general subjects. He resided at Valencia in 1586. Nearly all his productions are on a miniature scale, but their manner show that he was well acquainted with the art he professed.—*Valencia.*

TERAN (JUAN ANTONIO). An artist. He was one of the concurrents of the Seville Academy in 1673 and 1674.—*Valencia.*

TEROL (JAYME). Historical painter; a native of Valencia; was the disciple of the Father Nicolas Borras de Cocentayna. He painted, conjointly with Geronimo Rodriguez Espinosa, in 1607, the grand Altar of the district Church of Muro, in the kingdom of Valencia.—*Valencia.*

TEXADA (DON GERONIMO DE). Artist. His design was much esteemed by the professors of Seville, the Academy of which city he helped to sustain from his private fortune.—*Seville.*

TOBAR (ALFONSO MIGUEL DE). Historical and portrait painter; born in the town of Higuera, situated near Aracena, in 1678. His

parents placed him, when very young, under the direction of Juan Antonio Faxardo, an artist of no great ability; but the intelligence of the pupil supplied all the master's deficiencies. In 1670 there was scarcely a gentleman's house in Seville that did not offer an easel picture by Murillo to the admiration of the visiter, or at least some excellent copies. Tobar, taking the advantage which so often presented itself, made copies of all the pictures that he perfectly ascertained were from the pencil of Murillo; and the imitation was of that fac-simile description which leaves little doubt of how often even connoisseurs may be deceived in the right appropriation of a name to a picture. Tobar communicated a spirit to his copies, which is usually thought to be inseparable from originality, and it certainly is so in most instances: but a few, a very few of Murillo's followers were so intensely studious to reach his manner, that, seconded as they were by great natural talent, they often succeeded in losing with posterity the credit of a production which, from its beautiful style and execution, could only be imagined to proceed from the hand of the founder of the Seville School. The talent which

has been explained as belonging to Tobar drew the general esteem of the noble amateurs of Philip the Fifth's Court from the year 1700 and onwards. In 1729 the King nominated him his painter; and his ardor was not known to abate an iota from what it had been in his more youthful days. He was almost a joint of his own easel. Above one of the Altars of the Cathedral of Seville is a picture by Tobar, which is unquestionably the finest work that was produced at that period. It represents the 'Virgin bearing in her arms the infant Saviour:' she is seated on a throne, accompanied by Saint Francis and Saint Anthony; a monk kneels in the foreground. This beautiful picture is not a copy after Murillo, but shows equally his manner and that of Tobar: the elegance of the composition, correctness of design, and tenderness of the tones render it a valuable acquisition to the ornaments of a temple, even where there are such splendid works as in the Cathedral of Seville. It is somewhat conspicuously signed Tobar, like all those he finished from his own design. But this artist executed a great many copies, and if they had not been so lovely, a feeling of disappointment would

almost arise from the consideration that his original works were too scarce. One of his most celebrated from Murillo, is that in the Chapel of Saint Mary at Seville. It is always apprehended to be by that great master, by those not acquainted with the original picture in the gallery of the Prado at Madrid; and yet it is surrounded with the *chef-d'œuvres* of Murillo. What can be urged against such a copyist? The imitators in the school of the Sevillian Corypheus were many, but those who ascended the heights which afforded the best view of his manner were few. Antolinez de Sarabia attained much of the taste and color of his small pictures interspersed with flowers, while the graceful and playful nature with which he depicted children was admirably imitated by his pupil and friend Villavicencio de Nunez, and by another of his very clever disciples, Osorio Meneses; but the one that reached the nearest point of Murillo's most elevated class of pictures was Tobar, whose own compositions were full of harmony and dignity, and whose copies were only lessened in value by the actual possession of their splendid originals. He died in 1729.—*Seville.*

TOLEDO (JUAN DE). Historical painter. He was one of the most celebrated professors of his time, and on that account he was ordered, in 1498, by the Chapter of Toledo, to execute pictures for the entire Cloister of the Cathedral, which he accomplished with the assistance of Juan de Borgoña. Only fragments of these productions now remain to impart an idea of the talents of these two early Spanish masters.—*Madrid.*

TOLEDO (JUAN DE). Historical painter. Luis Tristan instructed him in the art. He was nominated painter to the Cathedral of Toledo in 1641. His pictures are very scarce, but in fine taste. He died, four years after his nomination, in 1645.—*Madrid.*

TOLEDO (JUAN DE). Historical and battle painter; was born at Lorca in 1611. His father, Miguel de Toledo, an amateur artist, instructed him in the elements of art; but, before his advancement was very marked, he determined to be a soldier, and joined the army in Italy. His bravery was rewarded by successive promotions,

until he arrived to the rank of a cavalry captain, when all of a sudden his youthful taste for painting returned with such force that he threw up his commission, and entered the academy of an Italian artist. There Toledo acquired the very best principles to proceed upon; and by the time he returned to Spain, he could paint a capital picture; and in the course of a short time he established himself at Grenada, where his merit was soon appreciated. Orders from the Convents of Saint Francis of Alorça, Alcala de Henares, Talavera de la Reyna, and others, were fulfilled in a style which claimed general admiration. Such pictures were for the greater part large and classical; but he painted his small battle-pieces with that spirit which one might suppose the pencil of a soldier, turned painter, to possess. The truth of these scenes could not be surpassed: the activity of the battle field, and general movement of reality, seemed transferred to canvass. He removed from Grenada to Murcia, and at last resided at Madrid, where, in the midst of the great artists who rallied round a Court, Toledo not only sustained the reputation he had acquired in the provinces, but increased it by the pictures which

he executed for the amateurs of the capital, where in many of the collections may be seen his compositions excellently preserved. He died at Madrid in 1685.—*Valencia.*

TOMAS (MOISE PEDRO). Artist; resided at Valencia about 1698.—*Valencia.*

TOME (NARCISSUS). Painter, sculptor, and architect. He received more encouragement in Toledo in the early part of the seventeenth century, than his demerits as an artist could have secured for him, only that his presumption stood him instead of talent. The following inscription was written by himself on one of the bas-reliefs in the Cathedral of the said city:—"Narcissus A. Tome hujus Ecclesiæ Princ. architec. major totum opus per se ipsum marmore, iaspide, ære, fabrefac. delineavit, sculp. simulque depinx."

TORRE (NICOLAS ANDRO). Historical painter in oil and fresco; was many years an inhabitant of Madrid, where there are several large pictures in the Cloister of the Carmelites, on which is traced his full signature. His manner

was broad. He died in the metropolis in 1678.—*Madrid.*

TORRES (CLEMENTE DE). Historical painter; was born at Cadiz in 1665. He was the disciple of Juan de Leal Valdes, who resided at Seville. Under this master Torres became one of the first artists of the day. The fine fresco over the large gate of the Convent of San Pablo at Seville is by him, and also several others in different parts of the same Convent, chiefly representing the Holy Apostles attended by Angels. He painted two pictures for the begging Carmelites of Seville. The extensive frescos in the great Chapel of San Felipe de Neri at Cadiz are likewise by Torres. In the course of time his wishes conducted him to Madrid, where he became intimate with Antonio Palomino, who greatly esteemed him. There are some of his oil paintings in the capital of the two Castilles, but more in that of Andalusia, the amateurs of which province hold them in high estimation; but he certainly excelled more in painting fresco. His general design was good, and his coloring vigorous. He died in 1730.—*Seville.*

TORRES (MATEO DE). Painted general subjects in oil and fresco; was born at Espinosa de los Monteros in 1631. He had passed his minority before his friends or himself thought of his being dedicated to the arts. At last an uncle, who was a professor of very equivocal ability, invited him to Madrid, for the purpose of instructing him. Torres was not slow in profiting by the endeavours of his relative, whose mediocrity he also soon discovered, which made him resolve upon some other course of study: he consequently entered the school of Herrera the younger, under whom he acquired much knowledge of the art of painting; but he was himself an experimentalist, and little learned in chiar-oscuro; so that his large pictures are scarcely recognisable from their gloominess; such for instance are those in the Church of Victory and others at Madrid. However, Torres' small pictures have stood the test of time: his familiar subjects, battles, and interiors, are all treated with delicacy and freedom.—*Madrid.*

TORTOLERO (DON PEDRO). Historical painter; born at Seville in the beginning of the

seventeenth century. He was the pupil of Domingo Martinez. His productions are in many of the Churches, but it can hardly be said that they enrich them. The dates on his pictures vary from 1711 until 1765. He died in 1766.—*Seville.*

TRAMULLES (DON MANUEL). Historical painter in oil and fresco; was born at Barcelona in 1715. He was the best disciple of Antonio Villadomat, whose manner is conspicuous through all Tramulles' works, so that they are easily mistaken for his master's. His great patron was the Marquis de la Mina, who employed him in decorating the opera-house of Barcelona, and who also recommended him to the notice of several of the clerical authorities. Few Temples of Barcelona are without some production of Tramulles. His works are very incorrect. He died in 1766.—*Valencia.*

TRISTAN (LUIS). Historical painter: he was born in a village of New Castile, in the jurisdiction of the city of Toledo, in 1586. His first director in the art of painting was Domenico Teotocopoli, otherwise known by his more general

appellation of Il Greco; and perhaps Tristan could not have chosen a better master, as the degree of intelligence with which the one gave instruction was well suited, although overmatched by that which received it; and the master, so far from being irritated at the discovery, felt the more zealous for the advancement of his pupil. Tristan retained all the best precepts of his teacher, and avoided his errors; but he had always reason to be grateful for the unrestricted generosity which prompted Greco to recommend his scholar's productions in preference to his own. The anecdote of Tristan's picture of the 'Last Supper,' which he painted for the Geronimites of La Sida at Toledo, is well known:—the monks demurred loudly at the price demanded for it, two hundred ducats; but when Greco went to the Church where the artist and his employers were assembled on the discussion, the former going up to Tristan, stick in hand, observed to him, "I have a great mind to chastise you as a child for letting down the arts in this manner. Who could think of asking only two hundred ducats for such a masterpiece? I shall not permit this degradation. Let it be rolled up instantly: its

price is now five hundred ducats." The monks, taken altogether by surprise, paid the money and retained the painting.

In 1616, when he was thirty years of age, he finished his celebrated pictures for the grand altar of Ypres; and in 1619 the portrait of the Cardinal de Sandoval, Archbishop of Toledo, for whom he also executed many grand works both for public and private situations. The two pictures by this artist which represent 'Moses striking the Rock' and 'Jesus disputing with the Doctors,' are deserving any praise; the first was in the collection of a private gentleman at Madrid named Nicolas Vargas, and the other in that of the amateur Pedro de Rocea. In 1626 he painted his splendid picture of the 'Trinity;' the figures are as large as nature. His productions are in most of the temples of Toledo and Madrid.

Tristan's design was pure and correct, his management and distribution of his lights and shadows admirable, his touch airy and spirited, and his coloring excellent; so that no astonishment can be experienced when it is understood that for some time Velasquez de Silva chose him for his instructor, and not merely studied Tristan's

style from his public productions. Writers do not seem to agree as to the date of his birth or death; but, comparing the signatures of pictures with the age that it is likely he attained when he produced them, Lazares Diaz del Val appears to be the most correct, and he states that he died in 1640.—*Madrid.*

TROYA (FELIX). Historical painter; was born in the town of San Felipe, (formerly called Xativa,) in 1660. He went to Valencia, where he entered the academy of Gasper de la Huerta, who received for the price of his instructions about two pounds sterling a year, and a further compensation of two measures of wheat. The little ostentation of such payments were consistent with the modesty of the pupil; for if his pictures were little worth, he scarcely put any price on them. If Troya had not possessed the power of daubing quicker than any other spoiler of canvas, he could not have managed to exist. The best efforts of his pencil are in the chapel of the Church of Saint Augustin at Valencia. A proverb passed current when any thing was worthless, "As bad as Troya's pictures." He died in 1731.—*Valencia.*

TULA (THE COUNT DE). Amateur artist. See PEDRO DE MONTEZUMA.

U.

UBEDA (FRAY TOMAS). Painted general subjects. He was a member of the Academy of Valencia, to which he presented what he considered his best picture, a representation of Judith, in 1754. He was industrious in the pursuit of his art; and his pictures, which are generally small, are agreeable.—*Valencia.*

UCEDA (DUKE D'). Amateur artist. In 1714 he became acquainted with Antonio Palomino, of whose friendship he was particularly proud. Palomino, in speaking of this nobleman, observes that he acquired his first taste and knowledge of painting owing to his long stay in Italy, when he was the Ambassador of Spain. From the above-mentioned writer's opinion, Uceda painted in the manner of the two schools.—*Italy and Madrid.*

UCEDA (JUAN DE). Fresco painter; and was considered one of the most famous in Seville in 1594. He was generally employed for the grand decorations of the Holy Week, and on such like occasions.—*Seville.*

UCEDA (DON JUAN DE). Historical painter; born at Seville. He was the disciple of Domingo Martinez. His pencilling was free, and his color harmonious; but in design he was not correct. A few of his productions are in the Alcazar of Seville. He was employed for the Carmelite Convent in that city in 1770.—*Seville.*

UCEDA (PEDRO DE). Painted historical and general subjects. He was a native of Seville, and at a suitable age entered the academy of Juan de Leal Valdes. He often painted large pictures, but it was inconsistent with his grade of talent; because, although he was correct in perspective and colored well, he had not that nobleness of style which should accompany large design. His cabinet pictures are much more deserving praise. Of the former there are several

in the Cathedral of Seville, and the latter frequently make part of private collections. He died in 1741.—*Seville.*

UCEDA CASTROVERDE (JUAN). Historical painter; born in Andalusia. Juan de las Roelas instructed him in the art, and he had not a better pupil. In 1623 he painted for the Church at Seville many excellent pictures: of these, one is remarkable for its majestic simplicity,—the subject is, 'Jesus with his Mother and Joseph;' the figures are as large as life and beautifully designed: the whole composition is harmonious, and sweetly colored in the Venetian manner.—*Seville.*

URBINA (DIEGO DE). Historical painter in oil and fresco. Antonio Pons certainly confounds this artist with Juan de Urbina. The subject of the present memoir, Diego, was born at Madrid. In 1570 he painted in distemper, concurrently with Alfonso Sanchez Coello, the triumphal arches over the Palace Gates of the Pardo, the Gate of the Sun, that of the City Hall, and other brilliancies in honor of the solemn

entrance of the Austrian Anna Maria, consort of Philip II. of Spain.

Diego Urbina painted for the Dominicans of Segovia six pictures,—the 'Annunciation,' 'Assumption,' 'Invention of the Cross,' the 'Mother in grief,' the 'Resurrection,' and the 'Ascension.' In this series all the figures are larger than life, broadly designed, and brilliantly colored; but rather approaching to a dryness of tone, which indeed was universal at the period, and less apparent in the pictures of this artist than of most others of his day. To return to the circumstance of the six pictures cited; he received for them three thousand gold ducats, and a further gratification of four hundred from Philip II. in consideration of his unwearied efforts towards the decoration of a Monastery founded by the illustrious Isabella and her royal spouse Ferdinand. Diego also received an order from the Princess of Portugal to paint four immense pictures for the Convent of the barefooted Carmelites at Madrid. The dimensions of these pictures appear from the following order of Philip II. to the Governor of Aranjúez :—" Don Alfonso de Mesa, Governor of Aranjuez, is requested to

give to the artist, Diego Urbina, twenty planks of timber, nine feet long, one foot and a half wide, and in thickness an inch and a half; also, twenty more pieces of seventeen feet in length: the whole to be selected from the store-yards of Aranjuez, and the same to be perfectly seasoned and without knot or other blemish. Madrid, April 24th, 1573. I THE KING."

Diego Urbina was called upon in 1575 to regulate the conditions relative to the painting the grand altar of the Espinar by the celebrated Alfonso Coello. The same Urbina also painted, in concurrence with Gregorio Martinez of Valladolid, the high altar of the Cathedral of Burgos: they were occupied full three years upon the work, which from its great beauty has been commemorated accordingly; and the remuneration was consistent with the praises recorded, being eleven thousand gold ducats. Diego Urbina was decidedly one of the greatest professors of his time, and in his works the only defects were those peculiar to the period.—*Madrid.*

URBINA (JUAN DE). Historical painter; born at Madrid. Neither his name, nor the line of

his art, could have been ascertained but by the means of written statements, as none of his productions are known. It is said by the writers of the sixteenth century, that he was a disciple of Sanchez Coello in 1544. Butron, Carducho, and others, affirm that he painted the picture of 'Saint Justin the Pastor,' which was for many years at the Escorial, and subsequently removed to Madrid. The Father Siguenza and Pons both speak of him; and Lopez de Vega gives him graceful compliment in his "Apollo's Wreath." In consequence of these several notices by distinguished men, curiosity has been naturally exercised to discover his works, but the satisfaction of the curious has not been so far experienced as to find any with the inscription of his name.—*Madrid.*

URZANQUI (GABRIEL DE). Historical painter; was born at Saragossa in 1657. His pictures find places in many of the Churches of the said city.—*Valencia.*

V.

VALCAZAR (GABRIEL DE). Historical

painter; was established at Valladolid in the middle of the seventeenth century. The Monasteries of the neighbourhood possess his pictures, which are all suitable to Conventual feeling. There was an effort made by the civil authorities of Saragossa, to the end of forcing artists either to become soldiers or find subsidies: as the one was of course inconsistent, and the other often inconvenient, it was considered, what it actually was, oppressive. However, the resistance that Valcazar made to the measure proved successful, and in 1661 he received numerous congratulations upon his coming off victor in his law process with the Corregidor of Saragossa.—*Madrid.*

VALDELMIRA DE LEON (JUAN). Historical painter in fresco, and flower painter in oil. He was born at Tafalla in Navarre. His family resided in 1625 at Valladolid, where his father instructed him in the first principles of the art; but at a later period he became the pupil of Francisco Rizi, whom he assisted in painting frescos in the Church of San Antonio, called the Portuguese Church, in the Palace of the Retiro, at Madrid, and also in the Cathedral of Toledo.

Valdelmira possessed so much freedom of pencil and spirit in design, that both were spoken of in terms of admiration by Rizi in the Academy: this, and his general success, caused the jealousy of his fellow disciples. His flower pieces are also beautifully painted, and are similar in style to the best specimens of Arellano. The arts lost Leon de Valdelmira when he was only thirty years of age.—*Madrid.*

VALDES (DON JUAN DE). Artist and amateur. This nobleman, who was the second officer in the ministerial department of Spain, gave his leisure moments to painting, and wide patronage to its professors. His works are all dated towards the close of the seventeenth century, and are executed with correctness and good taste.—*Madrid.*

VALDES (LUCAS DE). Historical painter in oil and fresco, and engraver; was born at Seville in 1661. When a mere boy his pencil was seldom out of his hand: but his parents were more anxious that he should become a profound scholar than a clever artist; they therefore placed

him with the Jesuits of the aforesaid city. This step, however, only retarded his views, but did not defeat them. At eleven years of age he had contrived to finish four engravings, and in a year or two more he was so pleased with the success of his graving-tools that he secretly began to study painting. Of the most animated disposition, he was determined to shine in some line of art, and he conceived fresco that in which his abilities might be best displayed: to this end all his exertions were pointed. His productions in the Cathedral of Seville prove his attainments: the facility of his execution is remarkable even in that temple, where there is so much to remark. His red-tinted frescos are celebrated for correct design, architectural grandeur, and fine perspective; and if there be too little dignity in his forms, the general intelligence of his style atones for the absence of one perfection. The fashion of red-tinted frescos was a very ancient one at Seville, and adopted by the two celebrated fresco painters Luis de Vargas and Antonio Mohedano. In 1682 Lucas de Valdes married, and afterwards went to Cadiz; but he frequently went to Seville for the purpose of completing the orders he had

received: most of his public works are in that city. In 1724 he painted the portrait of the venerable Francisco Tamuez, and then made an engraving from it. He also made occasional visits to the town of Xeres de la Frontera, situated fifteen miles from Cadiz, and at these times he was generally occupied in frescoing the Churches of the place. His engravings are also numerous. He died in 1724.—*Seville.*

His pupil was,

Luis Cancino.

VALDES LEAL (JUAN DE). Historical painter in oil and fresco, and engraver; was born at Cordova in 1630. He had no sooner betrayed an inclination for the arts than his delighted parents placed him at the school of Antonio del Castillo; of whom, although he acquired the general principles of his art, he disdained any imitation. Castillo, so far from being displeased at the independence of Valdes' taste, was pleased with the promptitude of his conceptions and the vivacity of his style. After he had emancipated himself from his studies at the Academy, he received a visit from Palomino, who was just com-

mencing the study of painting. Valdes submitted to him rules for the prosecution of his views, and Palomino failed not to be directed by them.

He married early, and afterwards bent his thoughts towards the establishing himself and family at Seville, although at the time it was so famed for its great artists. Dauntless in disposition, ambitious too, and industrious, he worked himself into notice, and secured the patronage of Don Ambrosio de Spinosa, Archbishop of Seville. A short time after this he was nominated Major Domo of the Academy, (in 1662,) and assisted in its support for several years. In 1673 he painted, according to the order of his friend the Archbishop, a series of the life of San Ambrosio, for the oratory of his own Palace: these pictures varied in size, according to the dimensions of the peculiar place they were to fill. When the whole were completed, he received from his munificent patron ten thousand ducats. He designed with the pen several beautiful *morceaux* for the Hospital of Charity at Seville. The Fraternity presented him with 5740 reals for his two best pictures, which were painted for the choir of their Church; besides which, he received

eleven thousand ducats for having painted and gilded the great altar, which was erected by Pedro Roldan, in the same Church.

In 1674, when he visited Madrid, he attended the private academies of eminent professors: the observations of the day were followed by studies at night, and before the return of morning he had designed two or three figures; by which practice he reduced his daily contemplations to immediate profit as regarded art. The last particular he also felt sensibly augmented by the strict attention he gave to the styles of the numerous *chef-d'œuvres* which formed the collections of the Churches and Palaces of the Capital. His stay at Madrid being devoted to improvement, he did not leave any work of his own there, to tell how far he had progressed in a fine style of painting; but, on revisiting his native place, he was not tardy in showing specimens of his improved talents. Besides his works at San Ildefonso, his 'Death of Saint Andrew,' and others, the private amateurs of Cordova enlarged their collections by pictures from the hand of Valdes de Leal.

Having passed a considerable time in the above-named city, he returned to Seville in 1682. Mu-

rillo's death, a short time previous, had laid the field open to Valdes, and he was then considered the only resident painter of importance in that neighbourhood. The 'Triumph of the Cross,' and the various pictures he executed for the Church of the Venerables, are all existing testimonies of his facility of pencil. Similar in feeling to Rizi, he possessed great genius, which a careless disposition alone prevented from reaching that standard to which its power ought to have aimed. It would almost seem that Valdes despised some of the regulations of art which contribute to correctness of design; and when his overpowering invention most needed restraint, thorough harmony was impeded by too prompt a manner of execution; while, on the other hand, if he aspired to be careful, his habitual rapidity was changed into mannerism. This is often evinced in his productions. Murillo had nearly as much to contend with in the overweening conceit and settled jealousy of Valdes Leal, as he had to encounter in the character of Herrera the younger; but so far from returning any ill-will, Murillo had generally something to say that was agreeable respecting the works of Valdes. Indeed since the decease of

the latter there has been no artist at Seville who could be classed with him by reason of his originality, force, freedom, and fine style of color. The two remarkable pictures which Valdes painted for the Church of the Hospital of Charity at Seville, were representations of dead bodies, on some of which corruption had done its horrid work. When Murillo beheld them, he said to Valdes, "My friend, one ought to look on these with compressed nostrils." Very few Spanish painters were more indifferent to correctness of design than this artist, particularly taking into consideration the general scope of his talents. He died in 1691.—*Seville.*

His pupils were,—

Cristobal Leon,
Pedro de Uceda,
Mateo d' Alfaro Arteaga.

VALDIVIESIO (LUIS DE). Fresco and general painter; was in the enjoyment of a good reputation as an artist at Seville about 1598. Some of his frescos are still fresh and agreeable. He painted also for exportation at the Seville fair. What are remaining of his works prove

that he was more enlightened in art than many of the furnishers to that celebrated picture-mart. —*Seville.*

VALENCIA (FRAY MATEO). Historical and general painter; was born at Valencia in 1696. His real name was Lorenzo Chafrion, but by that of Valencia he was known both as an artist and a monk. He acquired the first knowledge of painting in his native place, but, conceiving a visit to Rome would enlarge his views of the art, he went thither and entered the school of Corrado Giaciunto, of whose manner he was exceedingly emulous. His efforts were repaid; and on his return to Spain he remained some time at Grenada, in which place, as well as at Valencia, his works are still retained by private amateurs. His public pictures are not numerous. In the refectory of his own Convent is his 'Last Supper,' which may take its place among those productions most distinguished for beautiful arrangement and color. In disgust with some of the adverse circumstances of life, he became a Capuchin in 1749, and drowned himself in the same year.—*Valencia* and *Italy.*

VALERO (CRISTOBAL). Historical painter; born at Alboraya, in the kingdom of Valencia. While his education proceeded generally, he took lessons of Sebastian Muñoz as circumstances permitted; and when he had completed his course of philosophy he left Spain for Italy, and arrived there just as Sebastian Conca was resorted to by persons of every denomination and rank in Naples for the purpose of having their likenesses taken in his newly adopted miniature style. Having seen some of Conca's portraits, Valero was struck by the freedom of pencil which distinguished them, as well as for the harmony of their color; and by the time he had made himself somewhat acquainted with the general manner of the artist, Conca had settled himself at Rome. There nothing impeded the determination of Valero to become the disciple of the afterwards celebrated Italian artist, who was also interested in the advancement of his Spanish pupil. In 1752 Valero returned to Valencia, where he received the encouragement which an energetic style of painting deserved; and in the same year he presented to the Academy of San Carlos a picture representing Telemachus receiving the admonition of Mentor,

previous to his departure for battle against Adrastus. From nearly about that time until 1768, he continued director of the institution. He lived to a very advanced age, and was indefatigable in his profession. The Monasteries and Churches of Valencia, as also the Archbishop's Palace, contain the works of this artist, who died in 1789.—*Valencia.*

VALLE DE BARCENA (FRAY JUAN DE). Historical painter; was born at Mazuela, near Burgos. There is no clue to the ascertaining of whom he might have learned the art, but it is registered that he made his religious professions at the Dominican Convent of Burgos in 1660. All the pictures in the cloister are by him. They represent various incidents in the lives of the Jewish Patriarchs. If the merit of these pictures be not of a remarkable grade, neither is there any offensive presumption in the opinion of the man who produced them, for he has inscribed in Latin on one of his pictures that he feels himself an unworthy servant of the Church; so far indicating that he is not conceited in the efforts he made to decorate it.—*Madrid.*

VALOIS (AMBROSIO). Historical painter; is supposed to have been born at Jaen in 1660. When very young he was admitted to the school of Sebastian Martinez, whose manner he endeavoured to imitate, but he did not equal his master either in design or color. Some of his works are in the Temples of Baeza and Ubeda; and by him also are the pictures of the great Altar of the Barefooted Carmelites at Jaen. He generally exercised his pencil in pourtraying the principal circumstances celebrated in the life of Saint Dominic.—*Valencia.*

His pupil was,

Francisco Pancorbo.

VALON (JUAN). Fresco painter. In 1603 he painted in fresco the College of Corpus Christi at Valencia. The chief subjects of these works are, the 'Martyrdoms of San Andres' and 'San Meno.'—*Valencia.*

VALPUESTA (the Licentiate DON PEDRO). Historical painter; was born in a village of New Castile in 1614. His parents were in a condition to have him well educated, and when the study

of painting was determined upon by all parties concerned, he was sent to Madrid, where he became a pupil of Eugenio Caxes, who quickly divined the extraordinary talents of Valpuesta. Indeed the youth left in the rear all his fellow aspirants to the celebrated style of their master. It soon became difficult to discern the pencil of the one from the other. The picture upon which Valpuesta's reputation was first confirmed was on the history of Saint Francis: this and several others, which he executed for the Convent of San Miguel, have been since removed. The Sisterhood of Santa Clara possess six of his pictures, signifying the character and devotions of their tutelary Patroness. In the Franciscan Monastery are four compositions by Valpuesta; but his *chef-d'œuvre* was the 'Holy Family,' which he painted for the Church of Buen-Sueesso. However, the great merit of the picture caused its original destination to be changed for a place in the Rosario. He took the orders of priesthood late in life, and died in 1668.—*Madrid.*

VAN-DER-HAMEN DE LEON (DON JUAN DE). Historical and flower painter; was born at

Madrid in 1596. When a mere child he was attracted by the brilliancy with which his father (an amateur artist) painted flowers; and as they were brought from the garden and disposed in picturesque order near the easel of the elder Leon, his son seemed to form intuitively ideas of the true principles of color from the specimens of nature before him, and in after-years recurrence was made to the impressions of childhood in regard to color. In this respect beauty irradiated all his compositions, consisting of fruits and flowers as well as portraits, to the latter of which the sprightliness of his tones almost gave the animation of life, while purely historical pieces by this artist exhibit a contradictory and dry manner. The public works of Van-der-hamen are at Madrid, in the Monastery of the Paular, and in Alcala de Henares. His cabinet pictures, representing an individual, sometimes with the accompaniment of a basket of fruit, or a vase of flowers, are so many examples of rare beauty, and highly prized by the possessors. He died in 1632.—*Madrid.*

VARELA (FRANCISCO). Historical painter; was born at Seville about 1596. He became one

of the disciples of Juan de las Roelas. For the Convent of Santa Maria, near Seville, he copied all the pictures, of which the originals had been executed by Pascual Gaudin, for a Monastery in Grenoble. It is somewhat a question whether the copies have not the superiority. The attractions of his own compositions consist in good design, and a Venetian tone of color: they are chiefly at Seville in private collections. Varela died in 1656.—*Seville.*

VARGAS (ANDRES). Historical painter in oil and fresco; was born at Cuença. He commenced the study of painting rather late, under the superintendence of Francisco Cammilo. The style of his master was that to which he aspired, and, having attained it both in design and color, Cammilo seized every favourable opportunity for recommending this pupil to notice. In consequence, Andres Vargas became known to the amateurs of Madrid, for whom he executed pictures well or ill according to the payment agreed upon before the work was begun. Nothing can have a stronger tendency to interrupt the flow of genius than avarice; and the artist who would

reduce the merit of his production to the price he should receive for it, ought to recollect that memory keeps in view the bad as well as the good. In the Cathedral of his native place he painted several frescos, and some very large pictures in oil: in all these are indications of great talent, which can scarcely be annulled even by the indifference evinced by the artist as to correctness of composition. Notwithstanding, there are some pictures by Vargas in which all his merits are united, and few faults to be observed. They are at Madrid, Cuença, and Hiniesta.—*Madrid.*

VARGAS (LUIS DE). Historical painter in oil and fresco. He was born at Seville in 1502, and in his years of childhood painted on serge in a manner astonishingly correct for one so young. That mode of painting was essentially the vehicle which conveyed facility of pencil to the Andalusians. The lightness and dexterity of Vargas' style cannot but be attributed to this first exercise. Conscious of superior genius, he saw the necessity of quitting the gothic of Andalusia for the noble and the simple of the Italian school. He journeyed to Rome. The Vatican was the

point of his attraction; there fine works and great artists met his eager gaze: from among the latter he selected as an instructor one whose enthusiasm for Raphael inspired him with the same feeling; it was Pierino del Vaga. As the delighted Vargas contemplated this master's successful pencil, proceeding with the unfinished works of Raphael, his determination was made never to yield up the hope of acquiring also those powers in art which would likewise enable him to delineate the sublime, the natural, and the majestic. He left Italy for his native country with all the qualifications he could desire as a painter. The first picture he is known to have painted on his return to Seville is a 'Nativity,' which masterpiece confessedly remains one of the treasures of the Cathedral. On it is inscribed, "Tunc discebam Luisius de Vargas, 1555." The amateurs and connoisseurs of the day could scarcely pronounce praises upon a specimen of talent which, by its novel excellence, produced astonishment. Those who had been in Rome were surprised at seeing a manner equally partaking of the style of Raphael and Giulio Romano. Vargas was consequently soon established in his country, with a reputation

VASQUEZ (ALFONSO). Historical and flower painter in oil and fresco; was born of Spanish parents at Rome. At eleven years of age his family returned to Seville, where at a proper time he was placed under the superintendence of Antonio Arfian, who, in accordance with the prevalent custom, employed his first efforts on serge. Having attained that easy kind of painting which shows lightness of hand without labor, Vasquez set himself to the more serious study of design and the physiology of art. His manner is one which seems chiefly based upon that of Pablo de Cespedes. The pictures which he executed for the principal cloister of the Convent of Mercy are replete with talent. 'A Dead Christ,' the 'Virgin with St. John,' and 'Saint Francis,' and a 'Magdalen,' all present the different beauties of his style; scientific anatomy, touching expressions, both of grief and pious innocence, with dignified and elegant contours. The pictures he completed for the grand Altar of the Chapel of San Isidro in the Cathedral, by which he acquired an augmentation of fame and riches, exist no longer; neither do the frescos which he executed

conjointly with Antonio Mohedano, for the gallery of the Convent of Saint Francis. The only perfect fresco which remains of Vasquez is that of Saint Luis Beltran, which, with accessory ornaments, is in the finest taste. He was employed also in decorating the great Altar of the Trinitarian Monastery at Seville. He painted often in concurrence with Pacheco, who speaks of him in terms of high praise in his "Memorial of Art," in which he signalises a picture by Alfonso Vasquez as one of great merit. The subject is the 'Voluptuary.' "This artist kept up his main subject excellently, while nothing could exceed the splendor of his draperies, rich velvets, exactness of furniture, and perfect nature of fruit and flowers."

Although his fine frescos have been nearly all defaced by the destroying hand of time, still the portions which yet exist, and his not few oil pictures, pronounce him a very great artist. Vasquez died in 1640.—*Seville.*

VASQUEZ (GERONIMO). Historical painter; was the pupil of Gasper Becerra. It seems by the dates of his pictures that he was established in Valladolid several years succeeding that in

which Gasper Becerra died (1568), when that artist recommended Vasquez in his will to the notice of the King.—*Madrid.*

VASQUEZ (JUAN BAUTISTA). Historical painter and sculptor; was born at Seville. Barrera was his teacher in the art of painting. In 1556 he went to Toledo, where he was employed in the service of the Cathedral. There is a celebrated picture by him, representing the 'Mother and Child;' the latter appears amused with a goldfinch: the bird is in such beautiful plumage, and so true, that nature is scarcely more faithful. There are several pictures dispersed by this master, which are honorable proofs of his attainments in the art. In 1597 he was occupied for religious asylums in Malaga. It is not known in what year he died.—*Seville.*

VELA (CRISTOBAL). Historical painter; born at Jaen in 1598. Before his scholastic education was completed he went to Cordova, where he remained some time under the tuition of Pablo de Cespedes, and at a more distant period went to Madrid, expressly to become the pupil of Vi-

cenzio Carducci. With the latter master, Vela attained a vigorous style of design, but he was not equally happy in his acquirement of color. From the metropolis he returned to Cordova, where the Chapter commissioned him to ornament the grand Altar with a series of his pictures; which he accordingly did, to the satisfaction of his employers at the time; but with the progression of years came the conclusion of the Chapter to a removal of Vela's productions. This was so far excusable as respects their deficiency in point of color; but, as far as design is concerned, it were to be desired that many pictures in high preservation should possess as much correctness of manner. Vela's displaced works may be seen in some of the Hospitals. The Convent of the Augustines at Cordova still retains several of his compositions, the merit of which is almost entirely concealed by the ignorant attempts of pretended restorers, or the equally ignorant intention of those who ordered a renovation of color, which, although unpersuasive in itself, did not injure any other respective excellence. Vela fell from a scaffolding into a cistern, and died in consequence, in 1658. —*Valencia.*

VELA (THE LICENTIATE DON ANTONIO). Historical painter; was born at Cordova in 1634. The preceding artist was his father, by whom the subject of this memoir was destined for the Church: but the profession of his parent, and the admiration he felt for his style of painting, influenced him more strongly, and he therefore requested and obtained instructions from him. He soon gained the notice of the Chapter, and was in consequence ordered to paint pictures for different monastic destinations. This artist decorated the high Altar of the Convent de la Reina. Two of his compositions are in the Convent of Saint Augustine at Cordova, representing the history of their patron Saint: these offer a better style of color than any of his father's, whom he resembled in design. Both as an artist and licentiate Antonio Vela was much respected. He died in 1676.—*Seville.*

VELASCO (LUIS DE). Historical painter; was a native of New Castile. In 1564 he resided at Toledo, when he received his first commissions from the Chapter. These consisted in such as had been previously given to Commontes, Becer-

ra, and Vergarra; but the death or absence of the parties caused the works to be set aside, which were finally executed by Velasco, who, on receiving payment for the same, experienced the additional satisfaction of being appointed chief painter to the Cathedral. This nomination occurred in 1581, and in the November of the same year he began the picture of the 'Incarnation,' which is placed above the door of the Cloister. It was finished in 1584, and, later in the same year, the pictures at the great Altar of the principal Cloister: the subject is the 'Virgin holding the infant Saviour in her arms;' she is accompanied by San Antonio, San Blas, and a female saint. Both of the productions last described deserve the highest encomium. His females are exquisite for grace and beauty, and his male figures benign and noble. In 1588 this artist, with the assistance of his son Cristobal, executed the whole of the pictures surrounding the high Altar of the Church of Fonseca. In 1594 he took the portrait of the Cardinal Quiroja, (at whose order one of the splendid Altars of the Cathedral of Toledo was erected and decorated,) and in 1599 that of Don Garcia de Loaysa. A few more of his produc-

tions, both in history and portrait, are dated after the year last mentioned, and, like all his other works, are finely executed. The grandeur of his design is admirably supported by the most perfect harmony of composition and color. This truly great artist died at Toledo in 1606.—*Madrid.*

VELASCO (CRISTOBAL). Painted portraits and general subjects. He was the son and pupil of the preceding artist, whose extraordinary merit was unapproachable by Cristobal; however he was a respectable painter, and had his share of encouragement. In 1598 the Archduke Charles sat to him for his portrait, and was sufficiently satisfied to continue him in his service after he had espoused the Infanta Isabella. In 1600, Cristobal Velasco executed seven views of Flanders, for which Philip III. ordered him to be paid 20,673 reals, nearly two hundred and fifty pounds sterling.—*Madrid.*

VELASCO (MATEO). Historical painter; was the son and pupil of the above mentioned. His father's interest procured him an introduction to the court of Philip III. The notice of that

Velasquez Pinx. John Pouncey Sc.

Don Diego Velasquez de Silva

monarch was a sufficient hint to some of the Church authorities, who therefore occupied him in the decoration of Monasteries, &c. This is evident from records; but Palomino and Pons do not agree respecting some of the pictures said to be by Mateo Velasco. Those in the Carmelite Convent at Toledo, bearing his name, are remarkable in no particular.—*Madrid.*

VELASQUEZ DE SILVA (DON DIEGO RODRIGUEZ). Historical and portrait painter, and painter of general subjects. This artist, who rendered the long-famed city of Seville more famous by its being the place of his birth, was ushered into life in the year 1594. He was the scion of two noble families; that of his father, Spanish; his mother's, Portuguese. The education of Velasquez was suitable to his class. The capital of Andalusia, so remarkable for the tributary genius of its sons of art, was the fair field in which the subject of this memoir unfolded his bud of promised talent; and how richly it blossomed, Europe can attest. When Velasquez de Silva had completed his seventeenth year he entered the school of Herrera the elder, with whom, in admi-

ration of his genius, he would have long remained, had not the fury of his master's character rendered another instructor desirable. In 1611 therefore Velasquez placed himself under the direction of Francisco Pacheco, who endeavoured to steer the talents of his new disciple into what he considered a safer harbour than the one from which they had just issued. However every thing brought its consequent advantage to De Silva, and Herrera's instructions had not been unprofitably received, although uncouthly given and suddenly broken off. The last quarrel between them was on the score of Velasquez' determination to study nature in her meaner as well as nobler aspect; while Pacheco, on the contrary, readily admitted that the professor of art might, with all advantage, trace truth to its very source, and therefore no channel which conducted to it was despicable. This sympathy with the taste of his youthful pupil was returned by great esteem; and Velasquez, supported and encouraged in his views, pursued them through every change reality presented. By the analysis of art he parcelled points of nature and science, distributing and uniting them at pleasure for pictorial

effect. The very faults of his first works may be seen as arising from activity of genius, which was also in determined operation for the dismissal of erroneous practice; and, as the path of painting widened before him, every step was an advance towards excellence: for De Silva possessed a comprehensiveness upon the speculations of other artists, which allowed his own to flow onwards in a stream of certainty, clearing and brightening in its progress, and avoiding all that could interrupt or tarnish its beauty. Not as Herrera did, could he think a composition must be necessarily more sublime, from the circumstance of unconsidered arrangement; and although, respecting the depth of Pacheco's principles in art, he did not long retain the dryness of manner with which his own was tinctured during the early part of his pupilage under that correct master. The moment arrived when the works of Greco held forth to the discerning eye of Velasquez beauties, in total separation from less admirable points. Indeed when that artist proceeded, with the feeling that he was Titian's disciple, no one could deny his merit, neither be surprised that the taste of De Silva should find its concordance in the

free design, power, and truth, which that master imparted to his figures, while to his heads he lent an expression worthy the close observation of one resolving to excel in portrait. That Teotocopoli would sometimes sadly forget his great Venetian teacher was well known, and this was urged by the associates of Velasquez as a reason that he should relinquish the approbation which he had yielded to the Greek. The answer given to such remarks is memorable for the clear and independent judgment it evinced: "When Greco paints well, it is excellently so; and when not well, it is bad indeed!" To the purity of Tristan, De Silva was still more alive, and confessedly indebted for his beautiful compositions, which afforded him fine examples of drawing and general harmony. The several masters, already mentioned as influential to Velasquez, have a connected interest with the history of his acquirements, in proportion as his appreciation of each bore strongly on his first manner, and refinedly upon his latest. De Silva was profoundly attached to the theory, as well as to the practice of painting; with him the superfice of science stood in no credit. His readings were, as may be supposed from the under-men-

tioned books, such as to strengthen his ideas on all points of his art, and essentially to the important one of correctness. His father-in-law's celebrated work—"Arte de la Pintura su Antiguedad y Grandezas, descrivence los hombres eminentes que ha avido en ella, asi antiguos como modernos; del dibujo y colorido; del pintar al tempo, al olio, de la iluminacione, y estofado, del pintar al fresco, de las encarnaciones, de polimento, y de mate, del dorado bruñido, y mate y emena el modo de pintar todas las pinturas segredas,"—offered him the philosophy as well as the common principles and utility of art, which are learnedly united by Pacheco throughout the above-mentioned sections of his essay: also Albert Durer's "Pittore e Geometria chiarissimo della simmetria Dei corpi umani." The influences of passion and accident upon the whole human figure were of equal moment to the inquiring student; and, as an augmentation of similar knowledge, the "General Anatomy" of Bexalio. Palomino likewise states that Velasquez studied the work of Juan Bautista Porta on "Physiognomy;" that of Barbaro on "Perspective;" and "The Principles of Architecture," by Vitrubio, Vinola, &c.

In the country, Velasquez had met with a lad whose face and figure he deemed suitable to his purpose of drawing from the life, therefore the peasant was soon transferred from the field to the studio. There the boy's portrait might be seen in various pictures, and with an expression as different as the variety of subject required; which changes with the original took place at his master's command, and not from feelings which would voluntarily have produced them. Thus the flexibilities of another's features being more under De Silva's control than their natural proprietor, the appropriate look came to order and was dismissed for another at need. Oft-times was this living model obliged to put on a grin, and lengthen it too, in order to assist the painter's delineation of a mirthful countenance; at others, to assume a lachrymal expression when a bawling youngster was about to be represented. If the head served so well, the whole form was in as useful management for the study of the artist. After the explanation, which it has been the endeavour of the writer to make, concerning the resources employed by De Silva for the perfect attainment of his profession, it will excite no

astonishment that his early works should display such scientific precision in muscular anatomy. Of this class are his half-naked street-brawlers, boys robbing each other of fruit, and the old aguador in the Buen Retiro. The last picture has been so frequently mentioned by different authors, that it would be scarcely necessary to make a further reference here than to one particular merit; it pertains to the visages of the water-carrier and drinking-boy; the first of which, cast with the patience acquired by the occupation of serving the calls of others, is in admirable contrast with the eagerness betrayed by the thirsty applicant to the water vessel,—a notable proof that Velasquez needed not to travel in search of expedients to aid him in truly delineating the force and variety of human expression, since all those adopted in his own province secured him the power in perfection. Pacheco, professionally and personally regarding his pupil in the highest degree possible, bestowed on him his accomplished and well-portioned daughter, Doña Juana Pacheco. The marriage took place in 1621, shortly after the young artist had attained his twenty-first year. Thus the compact of friendship became a family one, and Velasquez

himself was not more ambitious of fame than was Pacheco for him; and fully to secure this, they both considered that he should visit Madrid, where Pacheco's intimate acquaintance, Juan Figuroa de Fonseca, resided at Court. This gentleman was an amateur artist, a Canon of Seville, and at the time in the service of Philip IV. Accordingly, when in 1622 Velasquez presented himself to the Canon, with the introductory letter of his father-in-law, no reception could be more agreeable than the one which convinced him he had found a friend. The first and great advantage accruing to him from Fonseca's friendship was an unlimited access to the collections of the different Palaces; and the next was, painting the portrait of the poet-laureate of the day, Luis Gongora, who, on terms of intimacy with the Duke d'Olivares, the favored minister of Philip IV, invited him to a view of the newly-finished picture. The Duke himself was surprised at its passing excellence, but Fonseca, Gongora, and Velasquez particularly, were confounded at the measured approbation of the noble, whose judgment and love of art was well known. The fact stood thus,—that the moment was unpropitious for the open encouragement of a new candidate for the king's favor, as

he was more than contented with the productions of the Court artists—the Carducci, Nardi, and Caxeti, and appeared little disposed to have his ideas estranged from their great merit. Affairs for a short season were in no better train. Velasquez regularly corresponded with his father-in-law, informing him more than once that he experienced disappointment where he had expected to find none; and that relative, equally proud and equally offended, requested him to return immediately to Seville. De Silva complied with this request; but his friends in the capital were not less interested in his concerns on account of his absence, which, in a few months, was placed beyond doubt by an invitation from the Duke d'Olivares, not only to Velasquez but to his lady, offering the accommodations of his palace for their immediate convenience. As the age of compliment was in its prime, Gongora's flattering verse accompanied the welcome order, and in that respect is changed by the poet-laureate to a solicitation.

Accordingly, in the spring of 1623, the happy object of these commencing favors returned again to the region of that Court by which it was

his ambition to be distinguished. And now he seized his palette and his pencil with the confidence of one who is certain of the issue; for the agency of both were quickly required at the pleasure of Philip, by whom Velasquez was honored with a sitting in the summer of the same year of his recall. The picture was no sooner terminated, than Philip, penetrated with the greatness of talent it displayed, kindly resolved to give proofs of his approbation in every way calculated to gratify the meritorious artist. To this intent, as a preliminary compliment, he ordered all the resemblances of himself previously painted by other professors to be placed right and left of the one just completed; and then, turning to Velasquez, he assured him that after the present comparison he was more than ever pleased with the execution of his portrait, and that none but himself would in future be allowed to repeat it. The approved work was then placed, by the King's direction, on the outside front of the Church of San Felipe, thereby allowing to all an opportunity of forming an opinion, on which the highest had been bestowed by its royal original. Spectators of every denomination crowded near the specimen exhibited, and

the criticisms passed upon it varied according to the judgment or temper of the party: by some it was enthusiastically admired; and by others, jealous of the painter's fame, censured in strains more explanatory of their feelings than injurious to the point. However, to the envy of many, and the satisfaction of more, the picture was conducted with joyful acclamations to the palace. Velasquez, triumphant, was not idle after conquest. The portraits of princes of the blood, and the friendly Duke d'Olivares, were successively painted, and fresh applause greeted the fortunate professor. These sumptuous representations of the royal family, and particularly of his Majesty seated on his favorite charger, have drawn, from an English writer, remarks which do not quite arrange themselves on the side of justice as it regards the nature of painting and the skill of the artist in question. It is observed that an extravagance prevails, which rather belongs to an allegoric style than that of portraiture. Now had Velasquez been the painter of any country, in any age, he would have consummated the delineation of majesty; and, at the same time, with a feeling allied to the period. Moreover, it would have

argued that deficiency of ideality, which refined art must ever connect to truth, had his style savored of simplicity, when every circumstance attending the main object was to lead the imagination to a sense of the actual splendor and personified dominion of a king of Spain in the seventeenth century. No preceding artist had acquitted himself so entirely to the satisfaction of that Monarch, Court, or people, as did Velasquez; and the wreath of victory would have been too umbrageous to permit him a clear prospectus of a future course of behaviour, if his usual guides, affability and impartiality, had not directed him aright. In the plenitude of success De Silva moved not to the prejudice even of an inferior brother artist; but, on the contrary, encouraged wherever it was possible; and this was so well known that, when disapprobation marked his words or manner, it was received as a recommendation to make fresh efforts in the pursuit of that art in which he himself was always advancing. Six months had scarcely passed since his acknowledged residence at Court, ere the delighted and munificent sovereign nominated Velasquez his painter.

Twenty ducats per month were allowed to artists thus established; but Philip's arrangements, in regard to Velasquez, were, that he should receive at once four hundred ducats as an item of two years' service, and three hundred for each finished picture, besides the regular salary. In addition, the appointments of a suitable mansion were supplied by royal order, and a yearly sum of ninety ducats for the expense of a full court-dress. But that gift on which De Silva set the highest value was His Majesty's miniature surrounded with diamonds, and a massive gold chain for its suspension. The donor was a friend, as well as a king, whose generosity knew no bounds where the favored artist, or even his connexions, were concerned. His father and other relatives were presented with sinecures to the amount of five thousand ducats. But the time had arrived when Philip was more than a recompenser of talent, for he was accessory to its increase and adaptation to a still more dignified line of the art, than that by which De Silva had already gained such reputation. As yet he had not been ostensibly an historical painter; and the wishes of his sovereign on that head being an-

swered by his own grateful efforts, his genius took, indeed, the high flight of which it was so capable. The expulsion of the Moors by Philip III. was the subject chosen; and as all the Court artists had exerted themselves to celebrate the circumstance, the energies of Velasquez were in full play to the same end. His picture bore off the victorious palm; it is now one of the grandest ornaments of the Museum at Madrid. But as every thing, even the most excellent, may be subject to censure, it is the opinion of some observers, that there exists a fault as relates to the rules of equestrian position. Velasquez wrote two Latin inscriptions on this exquisite specimen of art, both stating the year of its completion (1627). New honors awaited him; he was forthwith raised to the rank of Usher to the Chamber, with an additional income to support its rank. On the ninth day of August, 1628, Rubens arrived at Madrid, on his second embassy extraordinary to Spain. Velasquez had for some time carried on an epistolary correspondence with that Prince of Flemish art, and it was now his province and pleasure to conduct him through the royal collections. In such reviews, De Silva

extracted that profit from the observations of his illustrious companion, which a fine genius was likely to do in its contact with another, when as powerful and congenial as that of Rubens. His Majesty was not insensible of the advantages which would result to Velasquez from a visit to Italy; but his partiality for him always increasing, no time was fixed that should separate a servant so beloved from his Royal Master.

However, the conversation of Rubens, generally directing the wishes of De Silva to the necessity of such a step, the resolution of the latter was taken, and, after many hesitations on the part of the King, he found it impossible to disappoint his favorite. The most liberal arrangements were made for his necessary expenditure abroad; nothing was omitted that could render the prospects of the traveller pleasant. His constant friend the Duke d'Olivares gave him letters of credit on bankers at Rome and Venice, besides some of recommendation to different ambassadors; so that, in all respects, no artist, before or since, has perhaps ever been considered, honored, loved, and favored so much as Diego Velasquez De Silva. A year and a day

from that in which he had become personally acquainted with Peter Paul Rubens, the distinguished Spaniard, with anticipations as bright as circumstances authorised, embarked at Barcelona on the tenth of August, 1629, in company with Don Alonso Espinola, Marques de los Balbases, General of the Catholic Armies in the Low Countries. His course was Venice-wards; and, on reaching that city, the ambassador of Philip received him with the distinction expected. Entertainments were proposed to welcome his arrival, but Velasquez signified that he should consecrate his time to the object which had divided him from his Patron Monarch. Here, although acquainted with the style of the great Venetian masters, fresh wonders burst upon the Spaniard's delighted view; and Titian, Tintoretto, and Paul Veronese so much engrossed his attention, that he almost forgot Spain, and any world but that of art. From the works of these famous painters, he designed, copied, and made beautiful examples of their several styles. Two of the finest were from Tintoretto's 'Mount Calvary' and 'Crucifixion.' They afterwards graced Philip's collection, who, ere he saw them, was

informed of De Silva's indefatigability, through the medium of the Conde Duque d'Olivares, whose personal esteem for the artist was of that faithful character which cherishes the interest of an absent friend. In a letter the Duke addressed to Velasquez, that nobleman signified that he would do well to abridge his residence in Venice, if he wished to make any stay at Rome, for that the King already expressed anxiety for his return. The hint was not neglected, and De Silva re-commenced his journey towards the ecclesiastical city. His way led him to Ferrara, where he was welcomed by the Cardinal Sachetti, who served him as Cicerone in that place.

After inspecting the Cathedral and its decorations, they visited the Monastery of the Benedictines, and there an object of mutual interest, but not pictorial, engaged their attention; to wit, the tomb of Ariosto, who had received his laurel-crown from the Emperor Charles V. De Silva had notes to compare on such a subject, being himself so much distinguished by royal favor. The Cardinal, a man of eminent taste, could not encounter so brilliant a genius as Velasquez, without a desire to lengthen the enjoyment of his society; and to this end he accompanied him as

far as Loretto and onwards to Bologna, where necessity obliged them to separate, but not before the casket which contained all the Spaniard's letters of introduction was rendered still fuller, by those of the noble Italian to Pope Urban VIII., and other members of the Barberini family. Arrived in Rome, Velasquez presented himself and credentials, and the Pope gratified him beyond measure, by assigning to him apartments in the Vatican; at the same time ordering that he should be furnished with pass-keys to any and every part of the structure where his inclination might lead him. Whether some of the pictorial splendors of the Sistini Chapel did not, as in Sir Joshua's case, immediately awaken De Silva's enthusiasm, is no where mentioned; but it is certain that he commenced working with his usual celerity, and, in the briefest time possible, sketched in crayons 'The Universal Judgment,' 'Martyrdom of Saint Peter,' 'Conversion of Saint Paul,' 'The School of Athens,' 'Theology and Philosophy,' Prophets, Sybils, and other figures. The several wonders of Raphael and Michael Angelo had thus engaged him, when his desires took a new direction. It now became his object to gain free access to the Villa di Me-

dici, and it was not long before the wish was indulged through the interest of his friend Don Manuel de Zuniga y Fonseca, Conde de Monte-Rey. Here many of the resources of Raphael himself were recognised by the gratified Velasquez. The first days were devoted to a survey of surrounding perfections, and then drawings from basso-relievos and statues progressively filled his folios. 'Agamemnon and Ulysses,' 'Mars,' the 'Mercury' on one leg, the sculptured story of Ovid's 'Niobe and her children,' including the prancing-horse, brought by him among them; the 'Venus,' 'Apollo' with his right arm raised above his head, and numerous other chiselled beauties, at once enriched the cartoons and taste of this student of the antique. Ten months had elapsed since the commencement of De Silva's highly classic occupation at the Monte Pincio, when a recall to Spain interrupted his refined pursuits. Obeying the mandate of Philip, he lingered no longer in the neighbourhood of Rome, but took Naples in his way home, for the purpose of visiting his professional brother and countryman, Jose Ribera, whose pleasure on the occasion we have elsewhere stated.

It was during his stay this time at Naples, in 1631, that he painted the portrait of the Queen of Hungary. Velasquez had collected as many first-rate productions as opportunity and money could procure; and with such valuable accompaniments, and two of his own famous compositions, 'Jacob's recognition of Joseph's Coat,' and 'Apollo's communication in the Forge of Vulcan,' he returned to Madrid after an absence of eighteen months. His Sovereign received him with gracious satisfaction, informing him at the same time that no one had been allowed to paint the royal portrait during his absence, so that De Silva's pencil would soon be in requisition for that purpose. Philip wished his equestrian statue to be placed in the gardens of the Retiro, but there was no bronze-worker in Spain capable of casting it as large as required; therefore Velasquez designed the subject, with the truth and fire necessary for a model-picture, which was sent to the Spanish ambassador at Florence, and finely executed by Pietro Tacca, who had before cast the equestrian statue of Philip III. In the former, the bronzist, emulating the spirit of Velasquez' work, had succeeded to admiration.

Philip, to indemnify himself for the time past, without the society of his favorite, ordered an apartment in the Palace to be prepared for the artist to use as a studio; and there the hours of a king were often more delightfully spent than among the associated grandeurs of royalty. De Silva had now some leisure for historical subjects. He designed a picture for the Chapel of San Placido; but its completion was delayed, by finishing several on religious and other subjects for different and appointed places, some of which now enrich the Museum at Madrid.

In 1637 he painted more portraits of the King,—standing, and riding, and one called 'the Chase.' From the Duca di Modena residing at Madrid, in 1638, Velasquez received a splendid jewelled chain, besides other gratifications in remuneration for the excellent portrait, richly habited, which he painted of that nobleman. In the same year, another of the Spanish Admiral Don Adrian Pulido Paresa, of which the vivacity and effect was so truly natural, that it is said the King addressed the picture with—"Why, Admiral! I thought you had sailed?" and, on discovering his mistake, turned to the artist with unequivocal pleasure,

observing,—"Velasquez, you have deceived me!" It appears in the case of this portrait, as in some others, that he used long-handled brushes, thus calculating practically the result of distance.

In 1639 he finished his celebrated picture of the 'Crucifixion' for San Placido, which is, in all respects of composition, feeling, color, harmony, and execution, one of those master-works which commands the admiration of posterity.

Velasquez, raised to the rank of Groom of the Chamber, was become in that view, as well as by favor, a person of official importance to the King; and in this quality he travelled with Philip, who, on account of provincial disaffections, was more than once obliged to show himself in Catalonia and elsewhere. It was in one of these journeys, when they visited the ancient Palace of the Kings of Arragon, that Velasquez seized a fine opportunity of painting His Majesty, connected with the actual history of the time (1642). The picture represents Philip, surrounded by his suite, entering Lerida amid the joyful acclamations of the people, who, although dissatisfied with many governors of the land, loved their king. In 1643 he executed the portrait of Don Gasper

de Guzman, the ministerial Duke d'Olivares, that early and long-tried friend of his courtly career. Ripened genius, respect, gratitude, and affection, all attended the easel of Velasquez, as he produced the noble resemblance of the Duke nobly equipped; and this time a famous production was more indebted for its life, dignity, and magnificent character to the warmth of esteem and friendship, than to the laws or implements of art. At no very distant period from the time of its completion the Minister Olivares was disgraced; and all the memorialists of Velasquez De Silva mention the circumstance of his constant and affectionate attention to that unfortunate and imprisoned nobleman, with as much honor as the high endowments of his genius. And it is equally creditable on the part of Philip, that the generous artist suffered no diminution of his royal favor: indeed it is certain that he was beloved by the King, equally for his characteristic excellences and professional merits.

On the return from Arragon in 1644, he painted another equestrian portrait of His Majesty, that of the Infant Don Fernando, Don Balthasar Carlos, the Queen, Maria Louisa de Bourbon,

a Dwarf, and others in the Royal Gallery of Madrid. In 1646 the portrait of Francisco Quevedo de Villejas was executed, whose intellectual expression is rendered with a skilfulness demonstrative of the faithful effort to portray the features of that author; on whom it was said

> Lisura en verso, y en prosa,
> Don Francisco, conservad,
> Yà que vuestros ojos son,
> Tan claros como un cristal.

About the same period the inimitable portrait, known as 'Esop,' also 'Las Hilanderas,' (or the Spinners,) which sets forth the fine invention of the painter; for he has extracted interest, and even elegance, from a mean and monotonous subject: the figures in the picture are all females, and finely contrasted by their several positions, gracefully cast and not inconsistent with the employments of their manufactory, which is still less destroyed by the ineffable simplicity of the heads.

In 1647 he finished his admirable picture of the 'Reduction of Breda,' which, with others mentioned here, is also in the Prado collection.

The judicious contrivance of the whole composition is a striking merit; in the centre of the piece appears the Marquis of Spinola receiving the keys of the city of Breda from Prince Justin of Nassau, both surrounded with their respective officers. The perpendicularity of the Spanish lances, as well as the satisfied demeanour of those who bear them, bespeak their conquest, in the same degree as the inclined position of the Dutch leader, and discomfited air of his staff, announce defeat. The military dress on the victorious side is elegantly contrasted with the more uncouth habiliments of the opposite party: lines of troops are lost in the distance, which presents a landscape beautifully illuminated in the style of Rubens, when he indulged, but not to excess, in accidental light. Philip IV. had long been aware of a deficiency in regard to Madrid, which the full tide of his satisfaction, at the increasing success of Velasquez, had diverted for a season only, to make the intended measure effectual through the agency of his favorite. An Academy of Fine Arts cannot be formed without the association of sculpture to painting; and with a view to splendor and utility, it was necessary to procure antiques,

or at least casts of the most celebrated groups of statuary. In this important view Philip now gave a willing consent for Velasquez to revisit Italy; and he departed the second time from his native country in the month of November, 1648. His fortunes had always been advancing, from the hearty acknowledgement of his genius by a munificent King; and his appearance was now sustained abroad with princely grandeur, while his purse, Cornucopia-fashion, poured out its contents in a land where, in return, the productions of national talent repaid its rich disbursements. At Genoa the fine statue of Andrea Doria, by Angelo Monterfoli, arrested his attention. At Milan might Velasquez be seen in the Church of the Dominicans, contemplating with the fixedness of a painter's eye that wonderful "effort of human art" the 'Last Supper,' by Da Vinci; and then retreating from it with a sigh, that nothing in painting would ever again approach its perfections. Padua was not overlooked; but his great anxiety was once more to set his foot in the city of the Doge, in order there to resume his acquaintance with the brilliant productions of the Venetian masters. Again, there he was in

no haste to quit that embellished city; and between study and purchasing rare specimens of its admirable school, his time passed with that delicious satisfaction which one supreme in the knowledge and love of art can alone appreciate. Leaving the shores of the Adriatic, he repaired to Bologna, from whence he despatched to Madrid the two celebrated bronze-workers, Michael Colonna and Agostino Metelli, for the service of the King of Spain. At Florence he remained a considerable time, giving deep attention to the works there of Da Vinci, as also to those of Michael Angelo. On reaching Modena, his reception from the noble Duke, whose portrait he had painted at Madrid, was of the most complimentary description; and, after a few days passed in reviewing the splendors of the Ducal Palace, Velasquez journeyed on to Parma. The works of a Correggio could not be seen by a Velasquez without the admiration which greatness yields to greatness; but the urgency of some state-affairs, with which he was charged by his Sovereign to Pope Innocent X., demanded a precipitate departure for Rome. The duties of diplomacy fulfilled in that quarter, others of a similar nature

called him to Naples, which he this time visited *incognito.* Discharging business of importance, he found leisure to join the pursuits and society of Ribera and other artists. Indeed the studies which the Neapolitan school afforded him is admirably revealed in some of his productions, particularly when the spirited beauty of his landscape recalls Salvator Rosa. De Silva would have been proud to have influenced Spagnoleto's return to his own country; but, interests opposing such a step, these celebrated men separated with regret,—the more so, as a meeting was never again likely to occur. As it has been before remarked, Velasquez possessed those estimable points of character, which endeared him to those by whom he was well known; and the conduct of Pareja, who refused to leave his master's service when emancipated from slavery, tends more to prove the assertion than the favor of princes. From Naples he went back to Rome, and was honored by the Pope with every mark of distinction. Cardinals disputed the pleasure of entertaining him, and artists became rivals for his notice: to the latter he sent a mark of his attention, which highly delighted them. He painted for their general acceptance

a portrait of his attendant Pareja, constituting him the bearer of his own picture, with orders to await the comparison which would be made between the original and the resemblance sent. The unanimous approbation bestowed upon it was followed by its assignment to a place in the Rotunda; and although hastily executed, it suggested to the society of arts that the moment was arrived to offer him their academic honors; which he consequently received on a day set apart for the pomp of instituting him a member. He painted the portraits of the Pope, and his nephew the Cardinal Astalli Pamfilio, also the Cardinal Barberini, besides many of the officers of the Palace; and had the pleasure of hearing his Eminence commend the freedom of his pencil, correct design, and especial talent for communicating resemblance. When he was first in Rome, he had commissioned each celebrated artist there to execute a picture for the King of Spain; and now his orders were all completed, so that he sent off specimens by the following masters: Guido Rheni, Guiseppe Arpino, Lanfranco, Domenichino, Guercino, Pietro da Cortona, Pietro Valentino, Andrea Sacchi, Poussin,

Mazzuccheli, Orazio Gentileschi, and Joachim de Sandrart. Thus, although in a distant country, Velasquez was unceasingly occupied in fulfilling his Sovereign's wishes; recreations from his easel being generally in the collecting and despatching pictures, statues, and busts. Two years passed, but the time of his departure for Spain was not yet fixed, when the arrival of his friend Don Fernando Ruiz de Contreras, with an account of Philip's anxiety for De Silva's return, obliged him to wind up his affairs, and bid a final farewell to splendid Italy. He would have taken France in his homeward way, but for the renewed war; therefore he embarked at Genoa, and landed at Barcelona in the June of 1651. The King's undissembled pleasure at once more beholding his faithful Velasquez was a sweeter requital for past exertions, than the elevated post which he was now empowered to fill as Major Domo of the Palace. For some time his superintendence over the Italian artists detached him from his studio; but when their labors proceeded to his satisfaction, he resumed his palette with professional fervour. The fine composition of the 'Stoning of Saint Stephen,' 'Mercury and Argus,' Baccha-

nalian subjects and others, all prove his perfect acquaintance with the antique; but the whole combination of his art could not sufficiently fascinate him to allow that departure from nature, which so many great painters have permitted themselves in the exercise of their genius; for Velasquez, in painting, remains distinguished as classic, poetic, historic, and a naturalist.

Among the works which he executed in the years 1652—1655, were several portraits of that pet of the Austrian family, the Dwarf, whom Velasquez, with his usual good taste and discrimination, represents with expression not elfin, but kindly. In 1656 he finished the famous picture upon which Luca Giordano apostrophised so enthusiastically, as to send down the sentence to succeeding ages, which is too well known to need another record; after which, in the early part of 1657, he was invested with the order of San Diego. In 1658, Velasquez painted the portraits of the little Prince of the Asturias, Don Felipe Prospero, the Infanta Doña Margaritta, and the Queen Doña Mariana, (the last on a medallion,)—all for the Emperor of Germany. The merit of the whole, and each of these productions,

could not be augmented by any wordy commendation, further than that as long as the arts are valued, such specimens of correctness, truth, color, and spirited execution, ought to be signalised as examples worthy the emulation of rising genius.

As the spring of 1660 advanced, the duties of Velasquez became of a bustling, though intensely court-like character; to wit, the charge of conducting magnificent preparations on the occasion of the Infanta Maria Teresa's departure from Madrid, and intended marriage in negociation with Louis XIV. De Silva, himself, brilliantly appointed in all matters of dress and equipage, seemed the very spirit of splendor, when his efforts were directed to augment the pomps of the royal house he served: and at this period he exerted himself more strenuously than either his constitution or years permitted; for, on his return from the escort in the July following, harassed and fevered, he became seriously ill, and died in a few weeks, at something more than the age of sixty. His funeral obsequies were marked by the personal attendance of nobles, knights, and officers, as well as by the costly arrangements

of a solemn *cortége*. He was interred in the Church of San Juan. The daughter of the celebrated Pacheco, and wife of Velasquez, survived her husband but a few days, and was then laid in his tomb. This great artist began by being an eccentric genius, and one highly cultivated in progression: at first striking merits were mixed with striking defects, which last vanished with the expansion of his power. His style is marked by correctness, ingenuity, facility, and truth. He once said that the superstructure of his art must be in strength supplied by the study of nature, and THAT secured, learning and refinements would rise more fitly from the basis. Studying as he did Titian, Velasquez equalled, if not excelled him in portrait; his knowledge of the antique did not destroy, but assisted his design of nature, not to the detriment of beauty or originality, but in the support of both. He could not surpass the great Venetian in color, whom however he has been considered to exceed in the communication of an elastic airiness to the atmosphere of his picture, which places him on a level with Rubens himself in that magic point of art. Raphael Mengs, judging of natural style, observes, "If

Titian is superior to him in coloring, the Spaniard surpassed the Venetian by much in the knowledge of light and shade, as also in aerial perspective, which are the most necessary parts in that style, because by their means it gives an idea of truth, natural objects not being able to subsist without having relief and distance between them, and may be of the most beautiful or most ordinary coloring. Whoever would wish of this kind any thing more than is to be found in the works of Velasquez, can only find it in nature itself; but he will find the most necessary parts in that author." Similar to Vandyck, the vigor of his art appeared to be in portrait—and why? because he could be entrusted with nature, which he realised with decorum: but not in history or landscape did Velasquez fail. If either had been the chief object of his pencil, he would have been as widely pre-eminent as in portrait; and although this is unquestioned, yet a something like regret exists that any single branch of art should have engrossed the most of his best time, when it could have been more equally divided, and so brilliantly among all. The beautiful scenes of nature which so often enhance the charm of De Silva's

portraits and historical pictures, are richly romantic and true, imparting to such compositions interest, reality, and grandeur. Morning, midday, and evening, severally and all lent their various power of effect and light to the faithful colorist; and when imagination found it necessary, artificial results were well calculated, and soberly produced. Velasquez painted all subjects,—natural, familiar, historic, and sublime: woods, fields, streets, and chambers, supplied him with the first; the abundant circumstances of life with the second, the grand events of time with the third, and an exalted imagination with the fourth. This great painter, the head of the school of Madrid, and illustrious by his position in regard to all others, died in 1660.—*Madrid.*

His pupils were,—

Francisco Palicios,
Tomas Aguiar,
Juan de la Corte,
Juan de Pareja,
Antonio Puga,
Don Diego Lucena,
Nicolas de Villacis.
Juan Bautista del Mazo-Martiñez.

VERA (FRAY CRISTOBAL DE). Historical painter; born at Madrid in 1577. He was a follower of Pablo de Cespedes, and became one of the brotherhood of the Hieronomites in 1602: their Monastery of Lussiana he decorated with pictures of their patron saint, and other cloisteral inventions. He died in 1621.—*Seville.*

VERA (JUAN DE). Historical painter and sculptor; resided at Baeza towards the end of the sixteenth century. In that town are some historical pictures by him; but he signalised himself yet more in sculpture.—*Seville.*

VERA CABEZA DE VACA (FRANCISCO DE). Historical painter; born at Calatayud in 1637. Don John of Austria was at Saragossa in 1650, and Cabeza entered his service as page. His talents as an artist were duly encouraged by the Prince, from whom he obtained permission to return to his native country. In the Cathedral of Baeza are several of his compositions. He died in 1700.—*Valencia.*

VERGARA (EUSEBIO DE). Artist and celebrated amateur, besides which he was Canon of the Queen's College at Talavera. He died in 1771.—*Seville.*

VERGARA THE ELDER (NICOLAS DE). Historical painter and sculptor; was one of the greatest of Spain, when the arts there were at their highest point of elevation, in regard to true dignity. The sources from whence the elder Vergara drew his high feeling and style of composition were of course in the rich ground of his own genius; but although the field of its improvement is not open to us upon record, still the presumption is legitimate, that the works of the Florentine and Roman masters had been accessary to the grandeur of his taste and manner, even if he never sojourned in Italy. In the year 1542 he was constituted painter and sculptor in chief to the Cathedral of Toledo. The splendidly designed and painted windows of that temple were nearly all executed by Vergara, and the rest by his sons, under the superintendence of their father; and although the labors of such works were lengthened through many years, his

productions in oil-painting and sculpture equally proved his title to celebrity. Of his merit the archives of the Mother Church of Toledo, its interior and exterior, offer undeniable testimony. He died in 1574.—*Madrid.*

VERGARA THE YOUNGER (NICOLAS DE). Painter, sculptor, and architect; was born at Toledo in 1540. In the preceding article it has been noticed that the elder Vergara was assisted by his sons, which the subject of this memoir was not only enabled to do, but also to finish works on glass, designed by the former previous to his death, which the son completed in the course of six years. He was the intimate friend of the famous Fernandez Navarrete, (called El Mudo,) who expired in the arms of Nicolo de Vergara. The latter died in 1606.—*Madrid.*

VERGARA (JOSE). Historical, portrait, and fresco painter; was born at Valencia in 1726. He was the last of the distinguished artists known by the name of Vergara. At seven years of age he was received into the academy of Evariste

Munoz, where every pupil studied from the round; so that the groundwork of Vergara's art was well laid. Leaving the school of Munoz, he studied the works of Ribera, which peculiarly according with his genius, it dilated rapidly. He painted serious and mythological subjects, besides those of imagination, but without permanency of style. However, the Marquis de la Mina, returning from an embassy at Paris, appeared with his suite in unusually splendid carriages, of which the panels were painted by Noel Coypel: Vergara's ambition was immediately excited to imitate a manner so prepossessing and approved. His success tallied with his exertions, and the number of his patrons increased with his merit. He executed a vast number of works; many suitable to the Churches, many of profane history, and a prodigious number of portraits, among which were included nearly all the Bishops of the period. His talents were rich and versatile. On the death of Evariste Munoz, Vergara endeavoured to establish a public school of art at Valencia; and in 1752, with the assistance of his brother Ignacio, he accomplished so much of his intention as to form the Academy of Santa Barba, upon the same

plan as that of San Fernando. To the latter he presented, in 1754, a picture representing 'Mentor instructing Telemachus,' which work is still in its collection. Vergara was afterwards constituted director of the Academy of San Carlos. There is scarce a Church in Valencia without the productions of this artist: his descendants also preserve some of his very clever pictures. The properties of Vergara's style were good, displaying lively color and correctness of design, but unaccompanied with that elevation of manner usually resulting from the study of the antique. He died in 1799.—*Valencia.*

VEXES (JOSE). Historical painter. He was born at Madrid in the early part of the eighteenth century, and, having acquired the elements of his art in the Spanish capital, he journeyed to the provinces, and afterwards departed for Italy, where his studies from the old masters consolidated all his original talent. On returning to his native country he established himself at Rioja. Vexes frescoed the cupola of the Cathedral at Logrono, which he also decorated with oil paintings. He was likewise employed in the cloister

of the Imperial Palace, where the repeated subject of his pictures was the 'Passion.' For the Monastery of Yuso at San Millan de la Cogola he executed a series of pictures indicating the life of its tutelary Saint. His works in the Logrono Cathedral are his best, being freely executed, correctly designed, and brilliant in color: those in the Palace are also good, but his series in the Monastery seem to have been rapidly executed from engravings. He was an artist in possession of genius, but apparently careless of that gift as well as professional reputation; besides which, music and poetry detached him too much from the cares of his pencil. He died in 1782.—*Madrid.*

VICENTE (BARTOLOME). Historical, landscape, and general painter, in oil and fresco; was born at Saragossa in 1640. His parents observing his lively dispositions for painting, conducted him to Madrid, where he was admitted to the academy of Juan Carreño, with whom it appears he remained a considerable time, and afterwards employed seven years consecutively in copying all the finest pictures in the collection of the Esco-

rial, by which he attained an admirable Venetian style of color, which was that of his preference. He was employed in decorating the baptismal fonts of the Cathedral of Calatayud and the College of Catalonia. After distinguishing himself by his efforts to decorate these magnificent temples, he became generally known, and his style of painting much esteemed; and more particularly for his well-executed cabinet pictures, which were sometimes wholly historical, but oftener agreeable landscapes, in which were introduced small figures in episode. Antonio Pons takes notice of the pictures which Vicente painted for the Monastery of San Geronimo, near Valladolid. His fresco in the Convent of San Agostin is much admired, as also his 'Peter in Prison' in the University. This artist was remarkably learned in what should constitute the excellence of his art, but his practical genius was not commensurate with his knowledge. He died in 1700.—*Madrid.*

VINCENT (MIGUEL). Historical painter; resided in Madrid towards the end of the seventeenth century. In the Convent of the begging

Carmelites at Toledo are many of his compositions, chiefly attractive for their coloring.—*Madrid.*

VICTORIA (DON JUAN JOSE NAVARRO). Artist. He was born in 1687. At eight years of age he entered the army, and in the course of a few years had many opportunities of distinguishing himself as a soldier: his feats of bravery were so highly esteemed, that he was presented with an Order and the Marquisate of Victoria, besides the promotion of a General. When Philip V. was at Seville, one of his enjoyments was to study the arts with this military painter, whose style of execution was extremely original and pleasing. Victoria's compositions are not numerous, but possess excellences partaking of a mingled resemblance to the works of Callot and Navarro. The descendants of the Marquis Victoria carefully preserve his productions in oil, of which the subjects were landscape and familiar. He died on completing his eighty-fourth year, in 1771.—*Madrid.*

VICTORIA (DON VICENTE). Historical

painter; was born at Valencia in 1658, where he also acquired the elementary principles of a profession in which he afterwards became nearly as illustrious as Pablo de Cespedes, whose system of deep erudition was likewise emulated by Victoria. Ere his majority was ended he repaired to Rome, and selected Carlo Maratti for an instructor. Under this master the Spaniard attained much of that graceful and beautiful manner which was so captivating in the productions of his teacher. Maratti's coloring was an essential point of imitation with Vicente Victoria, who surpassed the former in his persevering study of the antique. A Spanish artist of such a standard, learned, and of good taste, could not fail to attract the notice of the higher powers of the day. Cosmo III., Grand Duke of Tuscany, formally nominated Victoria his painter, and was further pleased to insist that he should paint a portrait of himself, in order that it might be placed in a gallery dedicated to the most celebrated professors of art. The efforts of Victoria to deserve his patron's esteem were so successful, that he obtained a canonry near Valencia, comprehending immunities which enabled the clerical artist to live in the style of a noble-

man. Victoria decorated his own mansion with such superior elegance, that few could compete with it in appearance. It was in this enchanting residence that he received visits from the Pope's brother, Horatio Albano, who presented to him the work entitled "La Felsina Pitrici;" which did not, according to the opinion of Victoria, sufficiently exalt the merits of Raphael; he therefore published, in 1679, his own "Osservazioni sopra il libro della Felsina Pitrici," which he dedicated to all lovers of painting. As an artist, critic, and antiquary, his reputation was eminent in Rome; and in the latter quality was appointed to serve the Pope. It was after this distinction that he published his "Historia Pictoria." Many of his productions may be taken for those of Carlo Maratti, while others are of a more classic character: some of them are in Valencia, but yet more in Italy. He died in 1712.—*Valencia.*

VIDAL (DENIS). Historical painter in oil and fresco; was born at Valencia in 1670. He was the pupil of Antonio Palomino at Madrid; from whom having attained a competent knowledge of the art of painting, he returned to his

native province in 1697. His master was as anxious for the pupil's after-success as he was when under his own immediate superintendence. When Palomino visited Valencia, he sought opportunities and patrons for the encouragement of Vidal, and did not fail in either. The young artist was employed in frescoing the ceiling of the Church of San Nicolas, of which the whole description, as to style, execution, and allegory, (the latter relative to the life of the patron Saint,) is written in Palomino's "Memorial of Art." Vidal's reputation, after what he had accomplished for the above-mentioned Church, was quite confirmed, and commissions for the embellishment of other temples came in quick succession; therefore the productions of this artist are well distributed through the Churches and Convents of Valencia, Teruel, Vivel, and Campanar.—*Madrid.*

VIDAL THE ELDER (DIEGO). Historical painter; was born at Valmaseda in 1583. This artist, as the much earlier date informs us, was no relation to the preceding. The elements of his profession he acquired in Seville, but a residence of some length in Italy considerably augmented

his general knowledge of painting, and on his return to his province he met with the encouragement to which his talents entitled him. In the Cathedral of Seville are several of his pictures, which, although not deficient in correctness, are not finely imagined, but admirable for color. Vidal died young in 1615.—*Valencia.*

VIDAL DE LIENDO (DIEGO), commonly called VIDAL THE YOUNGER. Historical painter; born also at Valmaseda, in 1602: was nephew to the preceding, by whom he was first taught the art of painting, and by whose advice and example he continued his studies in Rome. There he became acquainted with many celebrated men, from whose experience and productions he derived constant advantage. On revisiting his own country, he brought some excellent specimens of his own performance. As soon as the clergy became aware of his talents, he was also employed for the Cathedral of Seville. His design exhibits more correctness than that of the elder Vidal, and his style of color not less agreeable. His pictures are by no means scarce, but dispersed. He died in 1668.—*Valencia.*

VIDAL (JOSE). Painted battles and other subjects; was born about 1625. He was the disciple of Esteban March, in whose manner he eminently distinguished himself. The Academy of Valencia still retains many of his productions, in which animated character and freedom of design are almost as predominant as in the compositions of his celebrated instructor. He died towards the close of the seventeenth century.—*Valencia.*

VILA (SENEN). Historical painter; was born at Valencia about 1640. He became the pupil of Esteban March, from whose excellent principles, and exemplary style of painting, Vila derived such a forcible and correct manner of his own, that he is chronologized as one of the good masters of the Valencian school. In 1678 he established himself in Murcia, where he associated much with Conchillos, by whom he was introduced to those dignitaries who were empowered to give him Church employment. Once known, his ability did the rest, and his occupation was as constant as profitable. The Churches and Convents of Murcia, Carthagena, and Villa-

nueva de la Xara, preserve abundant testimonies of Vila's indefatigable talents. The design of this artist was extremely correct, set off by a charming tone of color, and a freedom of pencil similar to that of March. He died in 1708.—*Valencia.*

VILADOMAT (ANTONIO). Historical and battle painter in oil and fresco; was born at Barcelona in 1678. He commenced painting under the superintendence of Pascual Baylon, from whom he acquired little decisive excellence; but the superiority of his own genius triumphed over inadequate instruction; and, during nine years, his course of study was so well adapted to his capacity, that he became, as Raphael Mengs observes, an artist of extraordinary merit, and perhaps the very best of his day in Spain. For the Jesuits at Taragona he executed many fine pictures on subjects approved by that community. His skilful compositions was a theme of admiration among his employers, and his celebrity extended through all Catalonia. On visiting Madrid, his accomplished style of painting secured him the esteem and applause of a court circle, in

which he might have long made a figure; but partiality for his native province conquered ambition, and he returned to fulfil the various orders which he had engaged to perform for Churches, Convents, and Oratories. He went on diligently, and produced a vast number of pictures, which, if much lauded at the time they were painted, have been no less so since, by artists and amateurs of other countries. His style of painting history and portrait beautifully displayed his knowledge of nature, and especially the antique; his landscapes were rich, varied, and harmonious; his frescos spirited and brilliant; and his battles replete with movement. In the zenith of his power a palsy destroyed it. The Temples of Taragona, Barcelona, Monte-Alegre, Mataro, Valdebron, Monte Serrat, Sarra Moya, and Baeza, all retain productions by the famous Viladomat. He died in 1755.—*Valencia.*

VILADOMAT (JOSE). Historical painter; son and pupil of the preceding, whose genius did not, like the name, belong equally to the younger. He lived generally at Barcelona, and was not

neglected in consideration of his parentage; consequently his works are numerous, if not meritorious. He died in 1786.—*Valencia.*

VILLACIS (NICOLAS DE). Fresco painter; was born at Murcia in 1620. He was heir to a considerable fortune; but, having great inclination for the arts, his parents conducted him to Madrid, and prevailed upon Velasquez de Silva to receive their boy into his Academy; to which he consented, on being made acquainted with his extraordinary application. Villacis neither disappointed his friends or master, under whom he reaped the high advantage which was expected, and, on quitting De Silva's school, visited Rome for the purpose of studying the antique. It was incompatible with his fortune that he should be employed in a public sense; but, in virtue of an accomplished artist, he tendered his service to the Trinitarians and Dominicans at Murcia: the Church of both these Monasteries are enriched with his masterly frescos. The qualifications he possessed were—a grand design, great correctness, fine perspective, and judicious management

of architectural objects, which he introduced with invariable good effect. He died in 1690.—*Madrid.*

VILLAFRANCA MALAGON (PEDRO DE). Fresco and oil painter, and engraver; was born in the early part of the seventeenth century at Madrid, where, at a suitable age, he was instructed for his chosen profession in the school of Vincenzo Carducci. After he had left that famous professor, Villafranca greatly distinguished himself. He was employed in 1660, by the King's order, in various decorations for the Royal Chapel of Saint Philip at Madrid; and, on the termination of the frescos near the Altar, he received from the prior of the establishment twenty thousand reals: his other works were also highly valued, and as well recompensed. He died about 1682.—*Madrid.*

VILLAFUERTE DE ZAPATA (GERONIMO). Amateur artist, and first gentleman of the wardrobe in the early part of the fourth Philip's reign, who took great pleasure in the productions

of this talented courtier, some of which the King honored by his acceptance. The descendants of Villafuerte preserve his pictures.—*Madrid.*

VILLAMOR (ANTONIO). Historical painter in oil and fresco; was born in 1661 at Almeyda de Sayago, a diocese of Zamora, and there studied the elements of painting under the direction of two uncles, Diego and Andre Villamor; on the death of whom it is not improbable that Antonio, anxious to proceed in his studies upon a more enlarged system, might have visited Rome, or, at least, carefully copied some of the works of the great Italian masters, as his manner of design and execution was superior in all respects to that of his instructor. His establishment at Salamanca was followed by the encouragement of the clergy. The Churches of that city, as well as the Dominican Convent, were all indebted to the decorative pencil of Antonio Villamor, whose death occurred in 1729.—*Madrid.*

VILLANUEVA (FATHER ANTONIO). Historical painter; born at Lorca in 1714. Of his father, who was a respectable sculptor, he learned

to design, and the rest of his art he accomplished by his own persevering endeavours. His style of painting was far above mediocrity; and, on his presenting a specimen to the Academy of San Carlos at Valencia, he was enrolled among its members. He painted several pictures for the Convent of San Francisco in the above city, and many more for its district Churches. His productions may be seen at Valencia, Aguasaltas, Buzot, Alicante, Hellin, Reguena, Ontiniente, Orihuela, and many other places. He died in 1785.—*Valencia.*

VILLAUMBROSA (LA DONA). Painted miniatures with a spirited elegance, uncommon to that line of art in Spain. Some of her portraits are dated 1630 and 1635.—*Madrid.*

VILLAVICENCIO (PEDRO DE). See NUNEZ DE VILLAVICENCIO (PEDRO DE).

VILLEGAS MARMOLEJO (PEDRO DE). Historical painter; was born at Seville in 1520. It does not appear that he left Spain in search of instruction; but he must have been strongly im-

pressed with the elevated style of the Roman school, as his own compositions present so much of the same feeling. In the Cathedral of Seville are some masterly pictures by this artist, more resembling the works of Pedro de Campana than of any Spanish artist. The merits of Villegas cannot be easily overlooked by the amateurs at Seville, where there are such eminent proofs of them continually in their view. The manner of this great painter embraces all the first-rate properties of the art; to wit, correct and noble design, simplicity and elegance, expression and force. The grand Altar of the Visitation, and other parts of the Cathedral, are ornamented with his productions. It is presumed that Villegas died towards the close of the sixteenth century.—*Seville.*

VILLOLDO (JUAN DE). Historical painter; born about the year 1465. In 1510 he must have been held in high estimation, since the Chapter of Toledo committed the entire decoration of the Arabian Chapel to his management and talent. To aid him in this important work he called in the assistance of Juan de Borgoña: the Gothic

richness of the said sanctuary is materially indebted to the efforts of Villoldo for its celebrity. In 1547 his presence was required at Madrid for the purpose of embellishing the Royal Chapel with his fine compositions. His learning and simplicity in art were equally obvious; he adapted both with surprising intelligence to the historical subject he was bound to represent. Those who may have seen his pictures of the 'Life of Adam,' 'Death of Abel,' 'Entrance into Jerusalem,' 'Last Supper,' 'The Arraignment of Jesus,' 'Christ on the Cross,' 'Resurrection of Lazarus,' 'Mount Calvary,' 'Descent from the Cross,' and 'The Angels at the Sepulchre,' no remarks admitting the merit of this early painter will astonish.—*Madrid.*

His pupil was,

Luis Carbajal.

VISO (CRISTOBAL). Portrait painter; was born about 1690 at Madrid. He was a monk in the Franciscan Convent at Cordova, and painted almost all the portraits of the community.—*Madrid.*

X.

XIMENES (FRANCISCO). Historical painter in oil and fresco; was born at Taragona in 1598. There he attained the first principles of painting, and subsequently went to Rome for further improvement, where he remained several years, frequently painting copies of celebrated pictures worthy the respect even of the most enlightened artists. His reputation travelling to Spain before his return to that country, his arrival was immediately followed by commissions to paint pictures of importance; among the earliest were those for the Cathedral de la Seu, and, immediately after, others for the Cathedral of Teruel. The 'Adoration of the Kings,' by Ximenes, is after the original of Peter Paul Rubens: it is related that this truly excellent work caused such bitter jealousy in the heart of Antonio Bisquert, that he died of the fit. Notwithstanding the popularity of the former artist, and the praise acceded to his professional efforts, little can

be said of his natural talents, although he acquired so much by persevering labor, which was ultimately well rewarded in the attainment of a large fortune, wholly bequeathed at his death for the support of the female orphans of insolvent artists. He died in 1666.—*Valencia.*

His pupil was,

Pedro Ximenes Aybor.

XIMENES (FRANCISCO MIGUEL). Historical and general painter; was born in 1730 at Seville, where he entered the Academy of Domingo Martinez. The declension of painting at this period was so absolute, that the time of the disciples of the different schools was oftener past in copying from engravings than in studying true design, so that the feebleness observable in Ximenes' manner is well accounted for; which however seems to have been no barrier to the circulation of his works, as they are often to be seen in Seville both publicly and privately. His two historical pictures incidental to the life of San Felipe de Neri, are perhaps his best compositions. He died in 1792.—*Seville.*

XIMENES (MIGUEL). Was established at Madrid in 1660. Little is known of him, but the favorable mention made of his ability by Antonio Palomino.—*Madrid.*

XIMENES ANGELO (JOSE). Historical painter in oil and fresco; born near Toledo. He was the pupil of Antonio Rubio; and, in consequence of the professional excellence he had attained, Ximenes was appointed chief painter to the Cathedral in 1695. This nomination occurred immediately upon the death of Claudio Coello. The frescos of Ximenes are executed with freedom, and his oil pictures with ease: specimens of both are in the Cathedral of Toledo, as likewise in the Sanctuary at Fonseca.—*Madrid.*

XIMENES DONOSO (JOSE). Historical painter in oil and fresco, and architect; was born at Consuegra in 1628. At sixteen he entered the school of Francisco Fernandez, upon whose death his pupil departed to Rome. During the first year of his residence in that city, he ran, as it were, the rounds of the different academies, and afterwards endeavoured to settle himself to a pro-

found study of the antique; in which, however, he did not persevere. He also began copying some of the grand compositions of the fine Italian masters; but that good plan was also too soon relinquished: and after seven years occupied in a busy, but unprofound, manner, Ximenes quitted Rome, impressed with a sense of his own perfect attainment in general art; which in reality he did not possess, his only real merit resting in fresco, to which he always imparted grandeur by a fine perspective and judicious variety of architectural objects. He was however less inclined to gain reputation from his ability in this branch of his profession, than to surmount the difficulties which attended him in oil painting, so that, upon his return to Madrid, he resolved to become the pupil of Juan Carreño, although nearly thirty years of age. In somewhat less than two years his steady application to the energetic style of his master did as much for the improvement of his own as it was capable of manifesting; and, through the interest of Carreño, Ximenes Donoso gained as much public employment as any artist of his day. He painted two very large pictures for the Convent of the begging Carmelites at Valencia, and the whole of the

grand Altar of the Chapter House of Val-de-Cristo, representing the usual appropriate subjects. On his return to Madrid in 1670, his intimacy commenced with Claudio Coello, and after that period they were very constantly employed together in painting frescos in the Churches of Madrid, Toledo, Salamanca, Corella, &c. &c. One of the choicest pictures by Ximenes in oil was the representation of San Pedro d' Alcantara with accessorial emblems of his religious character. In 1675 he restored the Altar-piece of San Gines, painted by Francisco Rizi; and in 1678 he completed all the subjects round the great Altar of San Felipe de Neri at Madrid, and that of the Church of San Julian, which was burnt down in 1720. The Chapter of Toledo appointed him first painter to the Cathedral in 1685, in the place of Francisco Rizi defunct. As an architect he was also much liked, and often occupied in planning and improving public edifices. A fit of apoplexy, which terminated fatally, seized Ximenes as he was executing a fresco in the Chapel of the Marquis of Carillejas. It has been already observed that this artist obtained as much consideration as any one of his time: his title to celebrity

however would have been much more deserved, if he had better understood the antique; but, in a like manner with Herrera the younger, Ximenes was too well satisfied with brilliant caprices to produce works irrevocably good in the opinion of after-ages. His design was by no means what it ought to have been, taking into view the various advantages of his tuition under Fernandez, Carreño, and long residence in Italy; but his invention was of the readiest, and his coloring unexceptionable. His works are exceedingly numerous. He died in 1690.—*Madrid.*

XIMENES DE ILLESCAS (BERNABE). Historical painter; born at Lucena in 1613. He was one of those indefatigable artists whose exertions terminated in poor acquirement, resulting from a perverted taste of copying prints and medallions. His pictures are for the greater part in Seville, where he died in 1671.—*Seville.*

His pupil was,

Pedro Pozo.

XIMENES (MATEO). Historical painter; a native of Old Castile. He was well established at

Madrid in 1640. He executed several pictures for the Convent of San Geronimo, representing the 'Incarnation,' 'Nativity,' 'Epiphany,' 'Presentation in the Temple;' all correctly designed, and not deficient in color. Ximenes' best production is at Cifuentes, 'The Conversion of Saint Paul,' signed 1652.—*Madrid.*

Y.

YANEZ (FERNANDO). Historical painter; born at Almedina de la Mancha. Having acquired the elementary portion of his art in Spain, he visited Rome, and is stated by Palomino to have been a disciple of Raphael. Other writers do not mention this circumstance; but it seems borne out essentially by the dignity which reigns in the style of Yanez, as also that it was just eleven years after the decease of Urbino that the reputation of the Spaniard became confirmed in his own country. In 1531 the treasurer of the Cathedral of Cuença, Don Gomez Carrillo d'Albornos, made a will, by which a large sum was to be expended in the decoration of its Altar, which

was to be entrusted to no other than the pencil of Yanez. This was scrupulously fulfilled on the part of the Chapter and artist, to the lasting credit of the latter. The subjects he has represented are the 'Nativity,' 'Resurrection,' 'St. John the Baptist,' 'St. John the Evangelist,' 'St. Paul,' 'St. Peter,' two 'Martyrdoms,' a 'Pope,' and a 'Bishop.' In all these compositions nobleness of character, deep expression, and a fine tone of color, are remarkable. Two other Churches at Madrid also possess some fine productions by Yanez, in which there are excellences partaking of the style and execution of Leonardo Da Vinci. Considering the early date of this artist, and the attacks which time makes upon every thing in the course of centuries, the works of Yanez are in wonderful preservation. He died about 1555.—*Madrid.*

YAVARRI (GERONIMO). Fresco painter; born in a district village of Valencia in 1620. He was employed sometimes in the Cathedral of the above-mentioned city; but his productions are below mediocrity.—*Valencia.*

YEPES (TOMAS DE). Painted flowers and dead game; was born in 1615 at Valencia, where he was well established in 1645, and in which place his pictures still retain their good name. They are also not uncommon in Madrid. Yepes died in 1674.—*Valencia.*

Z.

ZABALA (DON GERONIMO). Amateur artist; born at Murcia. He was the pupil of Diego Nicolo de Villacis, and practised the art of painting, as a few of his pictures prove, with a degree of intelligence superior to many who have styled themselves its professors.—*Valencia.*

ZAMBRANO (JUAN LUIS). Historical and general painter; born at Cordova. In 1606 he entered the school of Pablo de Cespedes, whose correct design, color, and general taste, were all admirably imitated by this pupil. Zambrano's public works are in the Churches of Seville and Cordova, and his cabinet pictures well disposed throughout Andalusia. He died in 1639. —*Seville.*

ZAMORA. Artist; he resided at Valencia in 1600. He painted a vast number of pictures for Convents and Oratories, always repeating the same subject, viz. the half-length figure of the Virgin.—*Valencia.*

ZAMORA (DIEGO DE). Historical and fresco painter: was one of those artists who, in 1594, were ordered to decorate the celebrated Monument in the Cathedral of Seville for the days of extraordinary festival. One of the Altars in the Cathedral was wholly furnished with Zamora's pictures: their merit is still confessed.—*Seville.*

ZAMORA (JUAN DE). Landscape painter; born in Andalusia. In 1647 he had good repute in Seville. His style of painting was of that varied and agreeable description, which is peculiarly adapted for enlivening the walls of private mansions; and his productions are oftener seen in the Palaces of dignitaries than in Churches. He was one of the supporters of the arts in Seville during 1664 and six following years.—*Seville.*

ZAPATA (ANTONIO). Historical painter, and a monk; was born at Soria in 1690, and be-

came the pupil of Antonio Palomino. In the Bishopric of Osma are the most of his pictures.—*Madrid.*

ZARIÑENA (CRISTOBAL). Historical painter; born at Valencia, and was the pupil of Francisco Zariñena. All his efforts were directed to the embellishment of the Royal Chapel of San Miguel at Valencia, and for the Convent there bearing the same name. The whole of his pictures collected in these Temples are colored in the Venetian taste, in which style he must have been among the earliest Spanish imitators. He died in 1622.—*Valencia.*

ZARIÑENA (FRANCISCO). Historical painter; born at Valencia. He was the disciple of Francisco Ribalta, who procured employment for this pupil in the Church of Aloquas. His master it seems was perfectly satisfied with the efforts of the young artist, and the public not less so, for he was soon after engaged to paint a series of pictures for the Church of Aldaya, for the Convent of San Domingo at Valencia, for that of Santa Catalina, and also for the Convent of the Carmelites at

Requena. His style of execution was very similar to that of Ribalta, but not in the same degree of excellence. He died in 1624.—*Valencia.*

ZARIÑENA (JUAN). Historical painter in oil and fresco; brother to the preceding. In 1587 he painted a 'Christ on the Cross' for the College of Corpus Christi, with which the members were much pleased; after which he received a commission to decorate the grand Altar in the Church of Ulldecona, a suburb of Valencia. He also executed several frescos in the Town House, and painted the ornamental cases containing relics, &c. which were used for Church purposes. Zariñena died in 1634.—*Valencia.*

ZORRILLA (JUAN DE). Historical painter; born in Old Castile. In 1630 he was established at Madrid, and was employed in the service of the Trinitarians of Alcala de Henares, and also of the metropolis. His works may likewise be seen occasionally in other Monasteries, and in the houses of amateurs.—*Madrid.*

ZURBARAN (FRANCISCO). Historical

painter; born at Fuente de Cantos in Estramadura, in 1598. The son of very poor people, he remained as uninstructed as it may be supposed from his situation. His boyhood was chiefly passed in the fields, and in such occupation by which laborers provide for themselves the necessaries of life. When he was about twelve years of age, his father and mother becoming sensible that Francisco's talents were far above the common, and that his pursuits were ill-suited to their cultivation, often discussed the subject. This interesting topic to his parents became gradually one of the village, until it progressed as far as Seville, and the result was that many were concerned for the improvement of the youthful Zurbaran. His education for painting commenced under the kind as also superior auspices of Juan de las Roelas, himself an artist of the first grade. Under this master Zurbaran began and continued his studies on the best and soundest principles, studying nature anatomically and visually; and although Zurbaran's taste took a peculiar bias, it will not be found that he erred either in correctness or effect. He is sometimes spoken of as the Spanish Caravaggio; but if he delighted, and

indeed excelled, in the imitation of that master's chiar-oscuro, so he surpassed him in the delicacy and truth of his design and general harmony of color. In 1625 Zurbaran painted the large pictures for the Altar of San Pedro in the Cathedral of Seville, and in the following year that beautiful painting for the grand Altar in the Church of Saint Thomas's College, which has been since removed to the Museum. This picture represents San Tomas Aquinas standing in a fine attitude; the Saint's head is the portrait of the Canon Augustin Abreu Munez de Escobar;—above are seated the Saviour and the Virgin on a resplendent throne; on either side are Saint Paul and Saint Domingo; while the four Evangelists surround San Tomas as the object of their peculiar care:—below, on the right, is placed Charles V. in prayer, attended by knights and monks. The figures are all larger than life, and cast with a majestic simplicity, exquisitely adapted to the entire feeling of the composition. This is a delightful specimen of Zurbaran's lovely manner of painting; but his good pictures are so numerous, that it is next to invidious to name a few. Those he executed for the Church of Santa Maria de las

Cuevas, and for that of San Buonaventura, are also very grand. Zurbaran dwelt a long time with the community of Xeres, for whose Monastery he finished, in 1633 and 1634, several fine pictures on appropriate conventual subjects. The Venetian tone observable in Zurbaran's coloring is fully accounted for from his mode of practice under that brilliant disciple of Titian, Juan de las Roelas. It is well known how much the subject of this article distinguished himself in the representation of monks in their white habits, and that the presumable sameness of such draperies became, by the power of his chiar-oscuro, any thing but spiritless or monotonous; but not only in pictures of a religious character lay the taste of Zurbaran, whose descriptive pencil often disported itself in the delineation of fabled as well as Church history. Many of his cabinet pictures are variously and freely mythological, and display the versatility of his invention. Seville considered herself so happy in fostering and reaping the fruits of his genius, that a civic deputation waited upon him in 1649, with a petition that he would revoke his known intention of quitting them for his native place. The flattered artist had, indeed, decided

upon a return to Fuente de Cantos, but redoubled gratitude prevented the intended departure. His fame had extended far and wide, and Philip IV. longed to attract him to the Court. In this desire he was seconded by Velasquez De Silva, whose sentiments, undistorted by jealousy, himself too elevated to fear or feel it, repeatedly wrote to Zurbaran of His Majesty's wishes; adding, that if he were unambitious, duty ought now to bring him to Madrid. Even modesty could not becomingly refuse solicitations so fashioned; and, with a mingled sense of sorrow and gratification, Zurbaran left the city which had cradled and rewarded his talents, and where the general voice now pleaded in favor of a separation which would infallibly conduct the meritorious artist still further on his road to honor. Settled in the Capital, he was much employed for its Churches; and Philip, acquainted with the play of Zurbaran's imagination for classic fable, requested him to employ its scope in a series of the labors of Hercules. His Majesty's satisfaction was so complete on beholding this order tastefully accomplished, that he nominated him his painter, with the gracious compliment that, as he had long been the king

of painters, he should now be painter to the King. Velasquez dead, Philip IV. would have still more deeply mourned the blow sustained by Spanish art, had not the genius of Zurbaran supported him in some degree during the two succeeding years under so great a loss; and, although the latter was sometimes absent on professional duty, distant from the metropolis, his time was chiefly spent in the vicinity of the Palace. Each of the royal residences owed additional embellishments to the efforts of this successful painter, only some of which are in the style of those celebrated pieces executed for the Merced at Seville, pourtraying the life of San Pedro de Nolasco. He finished twelve splendid pictures by commission for the Hieronomites at Guadaloupe, all relative to the life of San Geronimo, and in his most superior style as to design, delicacy, and effect. The general and commingled beauties of his painting are Venetian and Flemish, grafted upon a Spanish manner. At Seville, Madrid, Guadaloupe, and Xeres, are the most of his works, although an occasional fine specimen by this artist may be met with in London and Paris,

usually bearing his full signature. He died in 1662.—*Madrid.*

His pupils were,—

Jose de Sarabia,
Bernabe Ayala,
Juan Caro,
Antonio Castillo
Geronimo Bobadilla,
Francisco Cubrian,
Juan de Gradilla Martinez,
The Polancos.

NOTICE

OF

SEVERAL CELEBRATED SPANISH PICTURES,

WITH

THE NAMES OF THE ARTISTS, AND WHERE THEY ARE PLACED.

NUÑEZ, VILLAVICENCIO DE.

A Merry-Andrew, and other lads, playing at dice.
In the Royal Gallery of the Prado.

ORRENTE.

The Sacrifice of Abraham.
In the Royal Gallery of the Prado.
Jesus appearing to Mary Magdalen after his resurrection.
The Crucifixion of Our Lord. *ibid.*
The Adoration of the Shepherds. *ibid.*
A Herdsman's Cottage. *ibid.*
Idem. *ibid.*

PACHECO, FRANCISCO.

Saint John the Baptist.
In the Royal Gallery of the Prado.
Saint John the Evangelist. *ibid.*

PALOMINO.

Saint Bernard Abad. *In the Royal Gallery of the Prado.*

PANTOJA, DE LA CRUZ.

Portrait of the Emperor Charles V.
In the Royal Gallery of the Prado.

PAREJA.

The Calling of Saint Matthew: the principal figure to the left of the observer is the portrait of the artist.
In the Royal Gallery of the Prado.

PEREDA, ANTONIO DE.

Saint Jerome writing, and meditating on the universal Judgment. *In the Royal Gallery of the Prado.*

PEREZ, BARTOLOME.

A Flower piece. *In the Royal Gallery of the Prado.*
Idem. *ibid.*

PRADO.

The Virgin seated, with the infant Saviour on her knees, receiving the petitions of the venerable Alfonzo de Villegas: Saint Joseph and other Saints surround the throne. *In the Royal Gallery of the Prado.*

RIBALTA, FRANCISCO.

Saint Francis in ecstasy.
In the Royal Gallery of the Prado.
Saint Luke and Saint Mark the Evangelists. *ibid.*
Saint John and Saint Matthew, do. *ibid.*

RIBERA, JOSÉ.

The Martyrdom of San Bartolome.
In the Royal Gallery of the Prado.

Saint John the Baptist.

In the Royal Gallery of the Prado.

San Bartolome (engraved). *ibid.*

Saint Paul the first hermit; in his early manner (engraved). *ibid.*

The Torment of Prometheus. *ibid.*

A Sibyl. *ibid.*

Head of a Priest of Bacchus. *ibid.*

Saint Peter the Apostle; in his early manner. *ibid.*

Idem. *ibid.*

Saint Sebastian. *ibid.*

San Geronimo in prayer. *ibid.*

San Cristobal. *ibid.*

Saint Mary the Egyptian (engraved). *ibid.*

Saint Mary Magdalen. *ibid.*

The Martyrdom of Saint Bartholomew. *ibid.*

Saint Bartholomew. *ibid.*

Saint Andrew. *ibid.*

Saint Paul. *ibid.*

The Dead Christ. *ibid.*

Saint Thomas. *ibid.*

Saint Philip. *ibid.*

Saint Matthew. *ibid.*

Saint James the Great. *ibid.*

Saint James the Less. *ibid.*

Saint Peter.

Saint Jerome.

Saint Simon.

Saint Judas Tadeo.

ROELAS.

Moses grieving the waters.

In the Royal Gallery of the Prado.

TOBAR.

The Good Shepherd. *In the Royal Gallery of the Prado.*

TOLEDO, JUAN DE.

A Military Combat. *In the Royal Gallery of the Prado.*
A Naval Combat. *ibid.*
Idem. *ibid.*
A Naval Combat between the Moors and the Spaniards. *ibid.*
Idem. *ibid.*
Idem. *ibid.*
Idem. *ibid.*

VALDES, JUAN DE.

The Presentation of the Virgin. *In the Royal Gallery of the Prado.*

VELASQUEZ.

Saint Anthony Abad visiting Saint Paul the first hermit. *In the Royal Gallery of the Prado.*
The Crowning of the Virgin. *ibid.*
A Chase in the Pardo. *ibid.*
A Carriage and Suite entering a Wood. *ibid.*
Philip IV. hunting. *ibid.*
Portrait of a Sculptor. *ibid.*
A Garden-scene. *ibid.*
Idem. *ibid.*
Portrait of Don Baltasar Carlos, in a hunting-dress. *ibid.*
Portrait of Philip IV. hunting. *ibid.*
A View of the Royal Gardens of Aranjuez. *ibid.*
Philip IV., when young. *ibid.*
Ditto, when old. *ibid.*

Portrait of a Dwarf (engraved).
In the Royal Gallery of the Prado.
Idem. *ibid.*
The Infanta Doña Margaritta Maria de Austria, daughter of Philip IV. *ibid.*
Portrait of a Princess (unknown). *ibid.*
Portrait of Philip IV. in armour. *ibid.*
The Count Duke de Olivares on horseback. *ibid.*
The Adoration of the Magi; in his early manner. *ibid.*
A Portrait (unknown); in his early manner. *ibid.*
Portrait of a Duenna; in his early manner. *ibid.*
A Portrait (unknown). *ibid.*
Head of an old man. *ibid.*
Bacchus crowned with fruit (engraved). *ibid.*
Apollo in the forge of Vulcan; painted at Rome, in 1630, on his first visit (engraved). *ibid.*
Philip III. on horseback. *ibid.*
Doña Margaritta of Austria, consort of Philip III. on horseback. *ibid.*
A Pretender delivering a memorial. *ibid.*
A Dwarf, with a dog. *ibid.*
A Landscape. *ibid.*
The Fool of Coria (engraved). *ibid.*
Portrait of a General (unknown). *ibid.*
Portrait of a Knight (unknown). *ibid.*
Mercury cutting off the head of Argos. *ibid.*
Don Baltasar Carlos on horseback. *ibid.*
The Marquis Spinola receiving the keys of Breda. *ibid.*
A Landscape. *ibid.*
Velasquez painting the portrait of the Infanta; executed in 1652, after his second visit to Rome (engraved). *ibid.*
Philip IV. on horseback. *ibid.*
Doña Maria Louisa de Bourbon, first wife of Philip IV. *ibid.*

Las Hilanderas (or, The Spinners).
In the Royal Gallery of the Prado.
Menepus (engraved). *ibid.*
Mars sleeping. *ibid.*
Philip IV. *ibid.*
Æsop (engraved). *ibid.*
Doña Mariana de Austria, second wife of Philip IV. *ibid.*
A Landscape. *ibid.*
Don Baltasar Carlos, son of Philip IV. *ibid.*
A Landscape. *ibid.*
The Judge Bouquillos. *ibid.*
The Marquis of Pescara. *ibid.*
Portrait of the celebrated Barba Roja. *ibid.*
Jacob recognising Joseph's coat, painted at Rome on his first visit. *ibid.*
Philip IV. *ibid.*
Doña Mariana de Austria, second wife of Philip IV. *ibid.*

ZURBARAN, FRANCISCO.

Apparition of Saint Peter the Apostle to Saint Peter Nolasco. *In the Royal Gallery of the Prado.*
Saint Peter seeing in a vision the City of Jerusalem. *ibid.*
Saint Francis Asis. *ibid.*
Santa Casilda. *ibid.*
Hercules taming the Bull. *ibid.*
Hercules subduing the Cancer. *ibid.*

THE END.

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